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'THE FOOL' FOR LONDON.

Romance of a Play.

CHANNING POLLOCK'S BRAVE FIGHT FOR AN IDEAL.

When a play achieves a sudden, vigorous, outstanding success, the inevitable sequel seems to be a confession by the author that he had hawked it, as the American phrase is, "from Hell to breakfast" before he could get a hearing. Worse than this was Channing Pollock's experience in respect of "The Fool." Not one rebuff he got, but every kind of rebuff, oft-times repeated. He was spared no misfortune that could befall a dramatist when he set out to shape the romantic story of a play which is now drawing all New York—the selfish insincerity of managers, the default of backers, and of "leading men"; such material afflictions as death and fire. Criticism tore him to bits. Scandal and malevolence were his avant-coureurs.

Pollock on His Way.

Within a few days Mr. Pollock should be in England. His business is to arrange for the reproduction of "The Fool" at a West End theatre. We should take a greater interest in Mr. Pollock than would seem, to the casual, to be suggested by the success of his play, for the reason that, as a young journalist, he spent some time in this city, for which he developed a deep love, and for which he has an abiding affection. He was here not a great while ago, when his play, "The Sign on the Door," was done at the Playhouse, gladly reviving old friendships and making many a new one.

Busy and Changeful Life.

As a dramatist he is not so well known on this side as in America, where his record is so long and so distinguished. It seems incredible he should have had so much difficulty in impressing "The Fool" upon the imagination of theatrical managers. They were the prime culprits. The public showed no lack of discernment and took "The Fool" to its heart at once.

Mr. Pollock cherishes no resentment. He philosophically remarks that his was just the unvarying experience of the man who tries to do something different. In his youth he was a busy journalist, a writer of stories. Then he had some experience of theatrical management. He has written every kind of play—from revue to romance, from problem to poppycock—and done exceedingly well.

Ten Troubled Years.

It is ten or twelve years ago or more, he says, since the idea of "The Fool" occurred to him. Its story is that of Daniel Gilchrist, a well-born and wealthy young clergyman, who attempts to model his life exactly upon that of Christ. Immediately Mr. Pollock was confronted with the remark that his plot was very like that of "The Servant in the House." The likeness was vague and remote, but the objection was strong enough to dishearten the dramatist, who thrust his notes into a pigeon-hole. He happened to outline his story to an actor friend, who begged him to complete the play, promising to appear in it, and inducing Al. Woods, the manager, to make a contract for its production.

Wrote a Revue for Bread.

Mr. Pollock went to California, meaning to spend the winter there and work on his play. The news followed him to Los Angeles of the death of his actor friend, an ideal Gilchrist. Back to New York and to pot-boiling. But the idea of "The Fool" still obsessed Mr. Pollock, and he tried to persuade Al. Woods to go ahead. But the manager had become sceptical and unenthusiastic. Mr. Pollock wrote a conventional Broadway play called "Orchids," but, having completed it, promptly tore it up and registered a vow that he would bring "The Fool" to an issue and starve rather than address himself to a meaner employment. To avoid starving he wrote the Ziegfeld "Follies of 1921." Then his great success with "The Sign on the Door" in London removed his financial worry, and he returned to "The Fool," which so impressed Mr. Godfrey Tearle that the dramatist felt he had got an actor in whose behalf he might now develop the scenario to which he had devoted days and nights of study and for which he had prepared hundreds of pages of notes—incidentally, he had plunged into the maelstrom of a fierce labour struggle.

Woods's Cold Feet.

Again, with a half-completed manuscript, he resorted to Mr. Al. Woods, who listened to his recital in dull silence, and then suggested he should drop this foolishness and apply himself to work more profitable. In the event

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Mr. Pollock asked permission to cancel the contract, but Woods countered with the suggestion that John Barrymore should be asked to play Gilchrist. Again there was a deadlock. Woods tried to hang up negotiations for a year—the time limit specified in his contract. At length he accepted a return in full of the cash he had paid for his option.

Mr. Pollock began the apparently hopeless task of marketing the manuscript. He had the idea of doing the play in England, but while Frank Curzon was enthusiastic, Godfrey Tearle cooled off and declared he could see nothing in it. A dozen New York managers, including William Brady, flatly declined "The Fool." Eventually the Selwyns bought it, arranging with Sam Harris to take one-fourth of the risk. To Mr. Pollock's dismay a production in Los Angeles was decided upon, partly because a favourite actor was available there. But the favourite actor cried off.

Some Sapient Critics.

"What is all this talk in your play about the Star of Bethlehem?" said a moving picture magnate to Mr. Pollock. "Do you know what the Star of Bethlehem is?" queried the dramatist. "Sure," he replied; "it is a star in the Milky Way." It was explained to him that the Star of Bethlehem rose when Jesus was born. It symbolised the coming of Christ. "Well," he exclaimed, "you ought to say so in the play. People don't know about that." Mr. Pollock's sense of humour became attenuated when he found that this critic immediately proceeded to wire New York that "The Fool" was "dull and tally and had no chance" in the metropolis. Mr. Harris's desire to sell his 25 per cent. interest proved a blessing in disguise, for the author bought it in himself. Kind friends by the score wired the Selwyns in New York advising them not to go on.

Just a Pamphlet!

After the production in Los Angeles a newspaper critic declared it to be "a treatise on capital and labour and religion; nothing more. Whatever entertaining values it possesses are buried beneath a bushel of long, tiresome dissertations."

Another report was cabled to New York declaring "The Fool" to be "as dull as its production would be expensive. To produce it in New York would be courting ridicule and bankruptcy. The play has not one redeeming feature." Mrs. Leslie Carter reported on it as "tedious and dull; it would never go in a million years."

Cabled Sobs to Selwyn.

When Al. Woods heard that the Selwyns were now obstinately bent on a New York production, he hurried over to ask them if they were crazy. Meanwhile Mr. Pollock, from Los Angeles, was snowing them over with telegraphic appeals not to forsake him. He spent upwards of 200 dollars in this wise; then they went to the length of preparing an elaborate production, which was promptly burnt to a cinder! Half-a-dozen leading men declined to play the part, while the booking managers, in a solid phalanx, refused to touch the play. On the day after the New York production applications for an immediate tenancy of the Times Square Theatre were received from managers who were convinced that vacant possession would quickly be on offer.

Success!

Not a little of the success of the play was due to the fine performance of James Kirkwood as Gilchrist, the young clergyman whose declaration that he would preach and live the gospel as he understands it, costs him the love of the girl to whom he is engaged, and induces his dismissal from the fashionable church at which he has been an assistant. He tries to mediate between the parties to a fierce labour struggle, and is rejected by both sides. He is charged with the seduction of a miner's wife, who has really become the mistress of a profligate member of his old congregation. Again and again during the course of the play he narrowly escapes with his life, at the hands of each party whom he tries to pacificate. He is subjected to terrible temptation at the hands of his old love, meanwhile married; he is threatened with confinement as a lunatic.

The last act ends upon a note of interrogation, "Which is really the fool? The poor and terribly distressed enthusiast, or his rich foe, a shattered, paralytic profligate?"

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I, BENJAMIN HURST, intend to apply to the London County Council for a licence to carry on an Employment Agency for Theatrical and Variety Artists at Raleigh College, Brixton, S.W. Such Agency to be known as B. V. Lind's Theatrical and Variety Bureau. All objections and the grounds therefore must be submitted in writing to the Clerk of the Council, The County Hall, Westminster Bridge, S.E.1, within 14 days from the date of publication of this advertisement.

WANTED ADVERTISEMENTS.

THEATRES, COMPANIES, ARTISTS, AND MUSICIANS, &c., WANTED.
ALSO MISCELLANEOUS ARTICLES FOR SALE.

THREE LINES ..... 1s. 6d.
EACH ADDITIONAL LINE (PREPAID) ..... 9d.
DISPLAYED LINES, EACH .... 1s. 0d.

ARTISTS, MUSICIANS, AND OTHERS SEEKING ENGAGEMENTS.
THREE LINES ..... 1s. 0d.
EACH ADDITIONAL LINE (PREPAID) ..... 6d.
DISPLAYED LINES, EACH.. 9d.

This Scale does not apply to Displayed Advertisements, which are 8s. per single col. inch.

For the convenience of advertisers. Replies to Advertisements are received. They will be forwarded by Post on application.

Advertisers and subscribers are requested to forward cheques or Postal Orders in payment of their Advertisements crossed "Lloyds Bank, Ltd." Remittances should be made payable to "The Era," and addressed,
The Manager, "The Era,"
35, WELLINGTON STREET, STRAND, W.C.2.
Ring up 4546 and 4547 Regent.

IMPORTANT NOTICE.

Each week we are obliged to omit Advertisers' announcements because they reach us after we have gone to press. Advertisements should be in our hands during Tuesday, if possible, but at latest by first post Wednesday. Advertisements are received over the counter at "The Era" Office up to, but not later than, 11 a.m. Wednesday.

COMPANIES WANTED.

WANTED, First-class Attractions only.
COUNTY THEATRE, BEDFORD.
Feb. 5, March 5, 26, April 2, May 21, Aug. 6, on.
High-class Concert Parties required, June 11, 25, July 2, 23, 30.
GRAND THEATRE, LUTON.
Feb. 12, March 12, 19, 26, April 2, Aug. 13, on.
NEW THEATRE ROYAL, INVERNESS.
Feb. 12, 26, March 5, 26, April 9, 16, 30, on.
No dramas or business through Agents.
E. G. FALCON, Carlton House, Bedford.

PRINCE OF WALES THEATRE, GRIMSBY.
WANTED, Companies, for the following dates:—
Feb. 19, March 1 (3 days only), March 19, 26, April 30, May 7 (?), May 14, 28, June 4, 11.
And Various Autumn Dates.
All communications, J. H. CURRY, as above.

WHITBY URBAN DISTRICT COUNCIL.
SPA THEATRE, WHITBY.
Season 1923.
Vacant dates for July, August, and September.
WANTED, First-class Attractions.
Apply,
TOWN CLERK,
Entertainments Dept.,
Whitby, Yorks.

PAVILION PLAYHOUSE, CHORLEY,
Proprietor-Manager, A. Hooley.
Recently decorated and re-seated.
Unexpectedly vacant Jan. 1 and 8.
Just concluding 37 weeks continuous and successful dramatic "stock" company.
WANTED, First-class Pantomimes, Musical Comedy, &c. Must be good. To follow Allington-Charsley Opera Co. Full particulars and terms to above. Silence a polite negative pro. tem.

NEW OPERA HOUSE, DUNFERMLINE.
One of the most beautiful and comfortable Theatres in Scotland. Recently renovated and enlarged at a cost of over £10,000. The only Theatre in Dunfermline that regularly plays theatrical attractions. Bookings include "Mary Rose," "Romance," "Dollar Princess," "Paddy Next Best Thing," "Gipsy Princess," "Hunky Dory," "Quality Street," "Bulldog Drummond," "Carnival," "Wandering Jew," "Afgar," "Garden of Allah," "Chu Chin Chow," "Brown Sugar," "Charley's Aunt," "A Night Out," "Sign on Door," "Sybil," "Lady of the Rose," "Way of an Eagle," "Lass o' Laughter," "A Southern Maid," &c. Booked and rebooked by all the most knowledgeable Scottish Managers with Revue and Panto., inc. Messrs. Fred Collins, Henry Lees, J. Cummings, Harry M'Kelvie, A. W. M'Farlane, &c. We have staged some of the heaviest productions touring, inc. Sir J. Martin-Harvey's "The Only Way." Florrie Forde's Pantos., &c. Licensed for 1,100. All tiptops, inc. Gallery.
WANTED Known, for dates, 1923, apply HENRY HARE, as above.

WANTED, Good Companies, Jan. 8, Feb. 5, 17, 26, March, onward, for Theatre Royal, Merthyr. Mr. Kingsley write. WILL SMITHSON, Stanley House, Gloucester.

WANTED, Attractions, Empire, Tonypandy, once nightly, Jan. 1. Grand Theatre, Pentre, Rhondda, twice nightly, Jan. 15, 22, 29. Coms., WILLIS, above.

WANTED, Big Attractions for GRAND THEATRE, OLDHAM.
Feb. 19 (?), 26,
April 2, 9, 30,
Musical preferred.
Address,
ERNEST DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

OPERA HOUSE, JERSEY.
ST. JULIAN'S, GUERNSEY.
WANTED, No. 1 Companies only.
Now booking 1923 Season.
Booking Dept., Albany Ward Theatres, Ltd. 2, Redland Park, Bristol.

WANTED, Revues.
December 26, January 1.
December 26, January 1.
December 26, January 1.
Booking Dept., Albany Ward Theatres, Ltd., 2, Redland Park, Bristol.

CORN EXCHANGE, HERTFORD.
Population 30,000, with surroundings.
Vacant Feb. 5 and 6 or Feb. 12, 13, 14.
WANTED, PANTOMIME, Feb. 12 (three nights and matinée), play to good money. Prices 3s. 6d., 2s. 4d., 1s. 10d., and 1s. 3d. (limited). 60 per cent. of gross takings. Company of 20 to 25 artists would do well with good, showy printing. Write fully, SYDNEY GODFREY, 67, St. Andrews-street, Hertford. Will A. E. SMITH write re Jan. 30 and 31?

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE, Jan. 15, Feb. 12, 19, 26, March 12.
GAIETY THEATRE, HASTINGS, Feb. 19, 26, March 5, April 23.
PLEASURE GARDENS, FOLKESTONE, Feb. 5, 12, April 9, 30.
PALACE THEATRE, RAMSGATE, Jan. 15, Feb. 5, 12, 19, 26.
THEATRE ROYAL, WORTHING, Jan. 8, April 9, 23, 30.
London Representative for W. W. Kelly and Opera House, Blackpool.
Reply, 16, Chandos-street, W.C.2. Regent 1178. Topobill, Westrand-London.

ROYALTY THEATRE & OPERA HOUSE, BARROW-IN-FURNESS.
WANTED, First-class Attractions, Jan. 29, Feb. 5, March 19, on, with exceptions.
HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

NEW THEATRE, OXFORD.
WANTED, First-class Attractions only. Bookings include: D'Oyly Carte Opera Coy. (three weeks), Sybil Thorndike, Henry Ainley, Phyllis Neilson-Terry, "Secrets," Jack Hulbert and Cicely Courtneidge in "Pot Luck," "Whirled Into Happiness," Donald Calthrop in "Double or Quit," &c.
Apply, S. C. DORRILL.

WINTER GARDENS, NEW BRIGHTON.
Vacant Jan. 22, Feb. 5, and 12.
WANTED, nothing but the very best Productions.
A. DOUGLASS.

PRINCE'S THEATRE, BLACKBURN.
WANTED, Revue, Musical Show, first-class Drama, Feb. 26, March 5, 12, and on, with excepts.; once nightly. Pictures fill up time. E. H. PAGE.

A Theatre, NOT a Picture Palace.
VICTORIA THEATRE, DUNDEE.
'Phone, 1793.
Proprietor, Robert Saunders.
General Manager, W. H. Blackman.
WANTED, good sound Attraction that can play twice nightly. A real good break for Companies visiting Perth, Aberdeen, and Inverness.
Last week, second week of Mr. Herbert Mansfield's season, playing "Eliza Comes to Stay," on Saturday night, the theatre was booked out, and many were unable to gain admission. This week "The Man Who Stayed at Home" is being played by the same company with great success.
All coms. re dates to be addressed to W. H. BLACKMAN.

BLACKPOOL TOWER ROOF GARDENS.
WANTED, for Season 1923 (about 16 weeks), 2 shows daily, afternoon and evening, suitable Stage Attraction, Pierrot or other novelty show preferred. Applications, stating number of artists, salary, and full particulars, to G. H. HARROP, General Manager.

WANTED, Revues,
December 26,
and all January.
Daybill, &c.,
SOUTH OF ENGLAND AGENCY,
2, Redland Park, Bristol.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

UNDER THE DIRECTION OF NELSON KING.
FRANK FORBES-ROBERTSON,
in a Repertoire of Selected Plays, including
"THE CALL OF THE ROAD."
WANTED, Autumn, 1923.
One or two odd dates still vacant in the Spring. Bookings include: Royal, Portsmouth; Royal, Bournemouth; Grand, Southampton; Devonshire Park, Eastbourne; Gaiety, Hastings; Opera House, Blackpool; Grand, Oldham; Royal, Birmingham, &c., &c.
NELSON KING, c/o A.T.M., 178, Shaftesbury-avenue, W.C.2.

MOHAWK, MOORE & BURGESS MINSTRELS.
WANTED, Theatres, Halls, Cinemas, Pavilions, for
MOHAWK
MOHAWK
MOHAWK
MOORE and BURGESS
MOORE and BURGESS
MOORE and BURGESS
MINSTRELS.
MINSTRELS.
MINSTRELS.
Your money back if you don't laugh.

Dates wanted January, with exceptions, Feb., except Feb. 12, 13, 14. Magnificent printing. Always a good show. Company includes D. W. Watson, J. H. Maxwell, Seth Whyte, the Two Mavons, Manhattan Quartette, Syd Godfrey, the funny little fat funedian &c., &c. Address.
SYD GODFREY, Corn Exchange, Hertford.

WANTED, Wanted, Wanted, by
Miss Madge Grey's Co.,
for
the Greatest Laughter-Maker touring,
"OUR KID,"
a Farce with Music, Dancing, and Singing, in
Two Acts.
Laugh and the World Laughs with You.
Jan. 1, 8, 15.
Everything Carried. Own Conductor.
All coms. to
THOS. M. MATHER, Opera House, Dudley.

WANTED, Feb. 5 and 12, and Easter Week, for No. 1 Co. of "A WEEK END."
By W. W. Ellis.
Author of "A Little Bit of Fluff," &c.
Once or twice nightly
Everything carried.
H. CONNORTON,
26, Doverfield-road, S.W.2.

C. A. STEPHENSON'S Musical Productions. 8th year of tour.
"CINDERELLA."
WANTED, Jan. 15, 22, 29
First-class Theatre or Hall for this splendid Pantomime.
Company of Forty.
Funny and refined.
Coach and Performing Ponies.
This, 17, Leicester-street, W.
Next, Hippodrome, Richmond.
(Second visit same Panto.)

MME. SELMA'S Stupendous Pantomime, "CINDERELLA."
WANTED, Jan. 8, Feb. 5 and 12; must have the right dates. Will be the outstanding success of this season's Touring Pantomime. Elaborately staged and mounted, with excellent cast. 32 People. Coach and Black and White Ponies a novelty. The Pantomime that will maintain the lead. If you have not got it, try to get it. For this great Box Office attraction, wire or write, FRANK PERRY, 49, High-street, New Oxford-street, London, W.C.2. Telephone: Gerrard 7502.

THEATRES WANTED.

YOOTHA ROSE and HARRY J. ROWLAND offer
"ENTER ECSTASY!"
"ENTER ECSTASY!"
A Tab Show.
An up-to-the-moment idea, featuring every form of vaudeville, with
YOOTHA ROSE,
Danseuse,
Jean Lengarde, Soprano; Marcella Lavin, Violiniste; Little Mona Maie.
EIGHT ECSTASY GIRLS,
Gordron Thomas, Herbert Henry, Owen Sterling, Charles Travers.
VIVIAN GREGORY, Comedian and Dancer.
THE NESTOR HARMONY FOUR,
and
HARRY J. ROWLAND, Comedian.

WANTED,
Jan. 8 (South).
Jan. 8 (South).
Jan. 8 (South).
Managerial and Press opinion:
"An excellent show."—Messrs. Baring Bros.
"The production is especially artistic, being full of cleverly conceived detail."—"The Stage."
"An excellent entertainment."—"The Era."
This, Theatre, Tonbridge.
Next, Hippo., Winsford.

THE LEONARD LAURENCE COMPANY.
In High-class Repertoire.
WANTED, Jan. 1 and 8.
Jan. 1 and 8.
Jan. 1 and 8.
Various later. Various later. Various later.
Royal, Leamington.
Next, Royal, Bury St. Edmunds.

MRS. KIMBERLEY'S CO.,
"CHIFFON AND FLUFF."
"CHIFFON AND FLUFF."
Splendid Revue.
Special cast, including Charley Harvey, Leo Brooker, Billie Conway, Leslie Lester, The Chiffon Girls, etc.
Can be seen Bordesley, Christmas week.
WANTED, Jan. 15, 22.
WANTED, Jan. 15, 22.
Wire for dates, or write KIMBERLEY, Palace, Bordesley, Birmingham.

The Grand Christmas Pantomime.
"LITTLE JACK HORNER."
"LITTLE JACK HORNER."
WANTED, Jan. and Feb. dates, to follow Opera House, Bridlington.
This will be the success of the season.
Splendid Cast and Chorus, Grand Floral Ballet.
Wire or write, this and next,
JACK WARD, Opera House, Bridlington.

DONALD CALTHROP
presents
the "really" funny farce,
"DOUBLE OR QUIT,"
with
EASTEN PICKERING.
WANTED, Dates
Feb. 19, 26, March 5, 19, 26,
April 2, 9, May 7, 21,
Oct. 15, 22.
Apply to JOHN R. TURNBULL,
8, Leicester-place, W.C.2.

The remarkably successful Comedy,
"THE JEFFERSONS"
(with Wilfred Shine in his original character).
WANTED, Theatres and Halls,
Feb. 12, 19, Mar. 12, April 16, and later.
"THE PARTNERS" can also be played in conjunction.
Both Comedies once or twice nightly.
Apply, A. DOUGLAS, Winter Gardens, New Brighton.

"SUCH A NICE YOUNG MAN."
"SUCH A NICE YOUNG MAN."
"SUCH A NICE YOUNG MAN."
H. F. Maltby's Great Laugh Provoker.
Once nightly, supplemented by "THE YOUNG GUV'NOR."
By Frank H. Rose, M.P.
Produced by Miss Horniman.
A complete performance, either Once or Twice Nightly.
Full Production, as at Apollo Theatre.
Owing to Brighton date being deferred, following immediate dates required.
WANTED, Jan. 1, 8, 15, 22, between Shrewsbury and Brighton (West Pier), then Feb. 5, and various others.
All communications,
A. V. LAMBERT,
3, Kilburn-priory, N.W.6.
until Sunday: then,
County Theatre, Shrewsbury.

WANTED, First-class Theatres and Halls.
THE BIG STAGE CIRCUS.
THE BIG STAGE CIRCUS.
THE BIG STAGE CIRCUS.
THE BIG STAGE CIRCUS.
Vacant, Jan. 1, 1923.
Vacant, Jan. 1, 1923.
Vacant, Jan. 1, 1923.
Vacant, Jan. 1, 1923.
The biggest, brightest, and best Circus on the Stage.
Coms., ASTLEYS,
This week, Hippo., St. Helens.
Next week, Hippo., Birkenhead.

THEATRES WANTED.

SEYMOUR HICKS presents his great Lyceum Theatre Success,
"OLD BILL, M.P.,"
by Bruce Bairnsfather.
WANTED, Autumn Dates.
WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

SEYMOUR HICKS presents
"BROADWAY JONES."
"1,000 laughs without a blush."
WANTED, Jan. 1, Jan. 15, and onwards.
WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

WANTED, Jan. 8 and on.
"Babes in the Wood."
Fit-up suitable cinemas, etc. Wire BABES, College Farm Cottage, Letcombe Bassett, Wantage, Berks.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

IDA LILLE.
WANTED, all-round Dancers, also smart Pupils, to train for Pantomime and Revue.
Parts, Troupes, and Solo Dancers.
Call, 79, New Oxford-st., W.C.1.

PANTOMIME ARTISTS WANTED.

WANTED, Principal Girl, to rehearse immediately.
Wire lowest eight weeks' touring pantomime engagement.
WILL DALTON'S AGENCY.
Telegraphic, "Granbeste, Manchester."

WANTED, Prin. B., Prin. G., Babes, Juvenile dancers. Wire PANTOS., LTD., College Farm Cottage, Letcombe Bassett, Wantage, Berks.

WANTED, Quartette; rehearse immediately; wire absolute lowest COOKE, Empire, Taunton.

WANTED, Chorus Girls, rehearse immediate; those wanting principal's money save time. Wire, LINTON, Albert Hall, Barnstaple, Devon.

WANTED, several pretty Chorus Ladies for Pantomime. Apply, McKINLEY, King's Arms, 147, St. George's-rd., S.E.

PANTOMIME ARTISTS' WANTS.

WANTED, by MADGE GOODALL, Girl or Boy; voice, figure, talent. This, 10, Perham-road, West Kensington; next, 67, Rosebery-street, Moss Side, Manchester.

WANTED Known, PERCY CURRY, Comedian, liberty Panto; any first-class P. Part; sing, dance, patter; h. refs. Albion Hotel, Sunderland.

WANTED, Panto. or Revue, by TOM CRAWFORD, Character Comedian; capable Baron, Idle Jack. Wire, 18, Grey-street, Crook.

MUSIC HALL ARTISTS WANTED.

WANTED, Tops and Acts, every description, Dec. 25, on. KENDALL'S AGENCY, Regent House, Regent-street, Leicester. 'Phone, 4214. Telegrams, "Mascots, Leicester."

WANTED, Punch and Judy, and good Vent. for Unemployed Children's Tea, Thursday, Jan. 11, at Grays, Essex. Lowest terms to FREEMAN, Empire, Grays.

MUSIC HALL ARTISTS' WANTS.

WANTED, by MURIELLA, Sweet-Voiced Gipsy. Offers for Single Turn. Record work. Demonstrating. Letters, M. TUCKER, 3, Norwood-avenue, Southport.

JACK PATTERSON,
the First-class Novel Comedy Juggler.
WANTED, Jan. 1, 8, 22. From Principal Tours, &c. Wire, 286, Coldharbour-lane, Brixton, S.W.9. Thanks for many offers. 26th date fixed.

WANTED, Jan. 1, 8, the ORIGINAL PIMPLE. Don't forget the Real Original (late Principal Comedian of Tom White's "Arabs"), in songs, stories, and comedy. Undoubted successful return after five months' absence, Hippodrome, Cardiff. Dec. 25, Workmen's Hall, Nantymoel, S. Wales.

WANTED, Jan. 1 and 8.
The Great Novelty Act,
CELLSUS.
The Whirlwind Illusionist.
Wonderful Phantasy Mystery Show, in Four Scenes. This, Society engts.; next, Pavilion, Wombwell. Coms. to 80, Radford Road, Leamington Spa.

WRESTLING BOOM NEXT.
WANTED, Dates, Feb., 1923, onward, by TOM CONNORS, the Champion Wrestler 12 years. Himself and troupe. Just returned after world's tour. 23, Tamworth-street, Hulme, Manchester.

WANTED, Monday next,
REEVES and WINN,
Novel Comedy Musical Act.
Wire, Pavilion, Redhill, Surrey.

WANTED, Dates, March 1923,
FLORA AND ALBERTA,
FLORA AND ALBERTA,
FLORA AND ALBERTA,
Novelty Acrobatic Contortion Juggling Speciality, "Twists and Twirls."
Dec. 11, Victoria Palace, London.
Dec. 18, Pantomime, Andrew Melville, Esq. "Dick Whittington."
Mr. Ally Alberta as Cat.
Miss Flora as Capt. Saucy.
Coms., Grand, Brighton.

WANTED, by THE BELLINIS, in a Startling Equilibrist and Daring Aerial Gymnastic Speciality; vacant Dec. 25 and all January. An ideal Act, suitable for Circus, Carnivals, or World's Fairs. Wire for Monday to Hippo., Bury, Lancs. House address, 60, Wyndham-st. P.S.—A Merry Christmas to all friends.

WANTED, Dec. 25, Jan. 1 and 8, by WEDBURNS,
Comedians, Vocalists, Instrumentalists.
Dec. 18, Jubilee Hall, Weymouth.
Private, 9, Belle Vue.

WANTED Known, CARLOS and his four-legged Comedians. Note.—I am a real lariat exponent, not an apology for one. Copied by many, equalled by none. From Mexico, not Whitechapel.
Permanent address, 17, Market, Greenwich, S.E.10.

WANTED, Dec. 26, Jan. 1, onward, the Great Mellin and Marlen. "The School Girl and the Tabby," enormous success. Wire Hippodrome, Dover; after Sat., 14, Plato-road, Brixton, S.W.2. Also Pantomime Cat. Can open immediately.

MUSIC HALL ARTISTS' WANTS.

WANTED, Jan. 1, on, by TOMMY CLIFFE, "A" Creator of Comedy who can Sing, Dance, Whistle, and Talk Some, assisted by "WEE CISS," in something new, novel, and nice. "Wire" top offers, 58, Monnow-road, London, S.E.1.

WANTED, Monday, also 8th, WAL and ROSA. Renowned Comedy couple. All Big Laughs. This, Palace, Battersea. Wire, 161, Bird-in-Bush-road, Peckham, S.E.15.

WANTED, Jan. 8, on, follow Doncaster. Famous Vionas Banjo Trio. This, County, Shrewsbury; next, Pav., Wombwell.

WANTED, Dec. 25 by ATLAS-VULCANA GIRLS, World-famous Speciality Artists. Gosford Lodge, Fulham 'Phone: Putney 2094.

WANTED Known, liberty Jan. 1, CHARD'S Canine Wonders and Major Mite, Talking and Dancing Pony. Hipp., Cardiff, till Dec. 31.

CIRCUS ARTISTS WANTED.

WANTED, Circus Artists, all lines, opening Dec. 26; 6 weeks' season in building. State lowest first letter, ALFRED WADDELL, Promenade Pier, Dover.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO and MISS REGA, Sensational Novelty Gymnast and Speciality Dancer. Circus, City Hall, Manchester, until further notice.

MUSICIANS WANTED.

WANTED, Musical Director as Violin Lead for Princess Cinema, Blackpool. Reply, stating salary, age, experience, and references, to SECRETARY, Blackpool Entertainments (1920), Ltd.

WANTED, Lady Pianist-Conductress; must be slim and bobbed hair. Send photo, terms, and refs., to HEARN, Silverton Old-rd., Frinton-on-Sea.

THEATRE ROYAL, PONTYPOOL, MON.
WANTED, to open Monday next, Pianist-Conductor (double-handed preferred); must be used to variety, and provide music for small band. Terms, references, G. H. PITT, Theatre Royal, Pontypool.

WANTED, experienced Rep., 5 evenings, Dec. 26 to Dec. 30; N.W. cinema. Write immediately, VIOLINIST, 56, Lushington-road, Willesden, N.W.10.

WANTED, for permanency, S.W. district, thoroughly experienced Rep. Violinist; capable of leading and take orchestral piano when required; commence Dec. 26. Also first-class 'Cellist, to commence Jan. 1. Write full particulars. No callers. M. D., 51, Mount Ephraim-road, Streatham, S.W.16.

WANTED, at once, a good Rep.; able to lead. Call Thursday morning between 1 and 2. THE LION CINEMA, Rotherhithe, near Surrey Docks Station.

WANTED, to open Jan. 1, smart Violin-Leader; must be a first-class soloist and used to the highest class of music; once nightly and 2 matinées; permanency to right man. Apply, stating age and lowest terms, also refs. and photo, to F. J. SHAW, A.R.C.M., Musical Director, Scala Cinema, Boston, Lincs.

WANTED, Leader; must be used to varieties and Union man; to open Monday, Jan. 8. Apply, stating lowest terms, to MANAGER, Hippodrome, Exeter.

WANTED, for Capitol Super Cinema, Cardiff, Leader-Repetiteur and Trumpet; must be fine musicians, and used to the best. Apply, LIONEL FALKMAN, Musical Director.

WANTED Known, ARTHUR L. WARD, Manchester, has vacancies in Cinemas for Violin-Leaders, Pianists, 'Cellists. Must be brilliant performers and had good experience in small orch. work. Applications are invited (in writing), stating age (essential), and full particulars of experience, etc., to 2, Richmond-avenue, Sedgley Park, Manchester.

WANTED, Violinist, for band out of town. Call, 4 o'clock Thursday, STERN BLAKERS, Store-street, Tottenham Court-road.

WANTED, First Violin and Double Bass, for special five nights and three matinées (eight shows); commencing Dec. 26; experienced in theatre work or useless. Lowest inclusive terms and references.
MANAGER,
County Theatre, Bangor, N. Wales.

WANTED, Violin and Banjo, afternoons only, for restaurant; permanent; commence January. Write full particulars, Box 903, "The Era."

WANTED, to open as soon as possible, experienced Violinist. Must be really first-class performer, with good technique and conversant with high-class concert programmes. Must be able to lead and take charge of band of 14 when required. Only really competent people need apply. 27 hours actual playing per week. No Sundays. Lowest terms and recent references (which will be applied for) to GARFORTH MORTIMER, Director of Music, Park Hall Cinema, Cardiff.

WANTED, reliable Solo Cornet, for small Orchestra; to open Jan. 1; capable of playing high-class music; twice nightly; pictures and varieties. Address, terms and references, to FRANK HUBBLE, Musical Director, Palace Theatre, Sunderland.

WANTED, commence Jan. 1, Cornetist, for small band; varieties and pictures; must have nice soft tone and read well. Age, terms, REES, Picturedrome, Aberavon, Port Talbot.

WANTED, preferably London man, Saxophone Player, to open Jan. 15 or earlier, to join established combination for Scotland; 36 hours week; no Sunday work. Apply, salary, references, ALEX. RYAN, Syncopated Jazzers, Palais de Danse, Berkeley-street, Glasgow.

PRINCESS PICTURE HOUSE, ACCRINGTON.
WANTED, first-class 'Cellist; evenings only. Apply, terms and refs., to MUSICAL DIRECTOR.

WANTED, first-class 'Cellist, to open Monday next; 5½ hours daily. Salary £5; first-class or useless; experience, &c. M. D., 80, Osmaston-road, Derby.

WANTED, at once, first-class 'Cellist. State lowest terms for evenings only. Comfortable job. Write, MUS. DIR., 154, Cedar-road, Northampton.

WANTED, Solo 'Cellist (pictures); experienced Tavan; open Dec. 26; experienced; strictly temperate. Photo, refs., absolute lowest, twice nightly (include one matinée), MANAGER, Palace, Redditch.

WANTED, good 'Cellist, to play one evening a week for orchestral experience in cinema; central district. Box 902, "The Era."

WANTED, first-class experienced 'Cello and Pipe Organist; West-End Cinema; good musicians only need apply. Apply by letter, R. S., 148, Stamford-hill, N.16.

WANTED, open Dec. 26 or Jan. 1, 'Cellist, experienced in varieties and pictures. State age, lowest terms. J., 29, Connaught-street, Port Talbot.

MUSICIANS WANTED.

WANTED, Summerhill Picture Palace, Birmingham, 'Cellist.
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Where possible, copy and instructions should reach us by Saturday morning next.

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RE WALTER HOWARD DECEASED.

Pursuant to the Act of Parliament 22nd and 23rd Vic., Cap. 35, Intituled an Act to further amend the Law of Property and to relieve Trustees.

NOTICE IS HEREBY GIVEN that all creditors and other persons having any debts, claims, or demands upon or against the Estate of Walter Howard, formerly of The Corner, Finch-lane, Bushey, in the County of Hertford, but late of 23, Haymarket, London, S.W., and 57a, Wimpole-street, London, Dramatic Author, deceased, who died on the 6th day of October, 1922, and whose Will was proved in the Principal Probate Registry of His Majesty's High Court of Justice on the 29th day of November, 1922, by Langley Walter Howard, of 23, Haymarket, S.W., aforesaid, and Henry William Mote, of 11, Grays Inn-square, London, solicitor, the Executors therein named, are hereby required to send the particulars in writing of their debts, claims, and demands to us, the undersigned, the solicitors for the said Executors, on or before the 31st day of January, 1923, after which date the said Executors will proceed to distribute the assets of the said deceased amongst the persons entitled thereto, having regard only to the debts, claims and demands of which they shall then have had notice, and they will not be liable for the assets of the said deceased, or any part thereof, so distributed, to any person or persons of whose claims or demands they shall not then have had notice.

Dated this 14th day of December, 1922.
JOHN H. MOTE & SON.
11, Grays Inn-square, London, W.C.1,
Solicitors for the said Executors.

BIRTHS, MARRIAGES, & DEATHS.

IN MEMORIAM.

CLAREMONT.—In tenderest memory of my beloved husband, George Claremont, who died after great suffering Dec. 21, 1919, the result of an accident. A life-long sorrow.

HARDIE.—In loving memory of my dear wife, Lizzie Collier, who passed away Dec. 22, 1914. Missed more every day by Connie and self.—A. C. Hardie.

LATIMAR. — In ever-loving memory of Fred Latimar. Died Dec. 26, 1921. His end was peace. Your old partner and pal for fifty years, G. Newham. Never forgotten. Sleep well, dear boy.

MELVILLE.—In loving memory of George Melville, the actor, who died December 26, 1898.
God bid the dawn come once again across
life's shadow'd sea;
God part the gates of mourning, dear,
and give you back to me.
Affectionately remembered by his loving daughter, Alice.

PAGE. — In loving memory of Edward Hermann Page, many years proprietor Prince's Theatres, Blackburn and Preston, also Lyceum Theatre, Blackburn, organist St. Alban's Church, Blackburn, for 38 years, who died Dec. 17, 1921.—R.I.P. Ever in the thoughts of his devoted wife, Alexina, and grand-daughter, Lily Clarkson.

THOMSON.—In loving memory of my dear husband, David Thomson, late proprietor, Beach Pavilion, Aberdeen, who passed away Dec. 19, 1921.

WILLMOT.—To the dear memory of my beloved husband, Fred Willmot, who died suddenly, Dec. 25, 1917.—Mabel.

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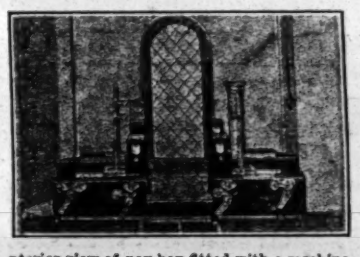

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ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

MR. GEORGE F. NEWMAN.

Mr. George F. Newman, the musical director of the Newtown Picture

[Photo, Hackett, Birmingham
GEORGE F. NEWMAN.

Palace, Birmingham, was born in that city in 1884, and at the age of nine commenced studying the pianoforte, and later became very interested in the bassoon, taking lessons under an old Birmingham professional, Mr. J. Roberts (now deceased). On leaving school, he went into the Birmingham Corporation Estates Department, spending his leisure time in continuing his musical studies.

At the age of twenty he decided to take up music as a profession, and played at the various Birmingham theatres. Several summer seasons' engagements followed with Mr. H. Lyell Tayler's orchestra at Buxton, and afterwards he toured with the Carl Rosa Opera Company for two and a half years. Then followed one year with the Moody-Manners Opera Company and a short period with the Italian Opera Company.

The death of his father necessitated Mr. Newman returning to Birmingham, and he was two years with the Hippodrome orchestra, being also engaged for the Birmingham and Midland Concerts, during which period he commenced studying the 'cello under the eminent 'cellist, Mr. Harry Miller. In 1913 he went on the boats, and roughly travelled 52,000 miles, visiting Falkland Islands, Valparaiso, California, Lima, etc. On settling down in England again he played at a Birmingham cinema, where he met his future wife, who was the violinist in the orchestra.

At the conclusion of the season at Lowestoft Mr. Newman went to the Winter Gardens, Blackpool, and then to the Devonshire Park Orchestra under the late Mr. Norfolk Megone, where he remained until called to the Colours, in which he served just over two years. On returning to civilian life, he went to the Newtown Palace as 'cellist, eventually becoming its musical director.

STUDENTS' CONCERT.

A cantata, "The Blessed Damozel," for soprano solo, chorus, and orchestra, written by the Mendelssohn scholar, Mr. Arthur Sandford, was performed under Mr. Henry Beauchamp's direction at the Royal Academy of Music orchestral concert at Queen's Hall. The work is an advance on Mr. Sandford's previous compositions. His touch is surer in the use of his instruments; he knows the effect he wants to get, and the way to get it.

Miss Thelma Tuson, who has a fine soprano, sang the solo well, and with the right feeling. Several of the other performances reached a high level. Miss Betty Humby's playing of the pianoforte part in Saint-Saëns' Concerto showed complete assurance and command, and was altogether a remarkable achievement for so young a pianist. Sir A. C. Mackenzie conducted.

There was singing by Mr. Manuel Jones, who gives every promise of becoming an excellent oratorio singer; by Miss Garda Hall, with a voice of beautiful quality; and by Miss Cicely Hoye, who sang the Bell Song out of "Lakmé" with remarkable ease and purity of tone. And there was clever playing by a violinist, Mr. Alfred Cave. The concert ended with the performance of two orchestral pieces by Edward German, under the composer's direction.

ÆOLIAN ORCHESTRA.

Some of the finest orchestral players in the country find a place in the admirable orchestra, playing at Æolian Hall, on Saturday evenings, under the baton of Mr. W. Cuthbert Whitemore, and, with Mr. W. Charles Woodhouse as leader, the ensemble leaves nothing to be desired. Mr. William Murdoch and Miss Nora D'Argel were billed for Saturday as pianist and soprano respectively, and Beethoven, Puccini, Meyerbeer, Tchaikowski, Haydn, Delius, Mozart and Delibes leave no ground for criticism of the fare or the standard of the performers at these concerts.

CONCERTS OF THE WEEK.

WIGMORE HALL.

There is always delight to be derived from the work of Mr. Maurice Cole. Possessed of excellent technique, good judgment in the selections for his programme, and a brilliant yet sonorous tone, he appears to have all the qualities of a really first-rate pianist. His Chopin on the 13th seemed particularly happy.

LOUIS COTTELL'S CONCERT.

Mr. Louis Cottell's ballad concert at King George's Hall, Tottenham Court-road, on Wednesday, drew a well-filled house. To individualise would scarcely be fair, but Mr. Sydney Emmons' operatic selections were original in conception, as was Mr. C. Allison's rendering of Elliot's "The Song of Hybrias the Cretan." Equally attractive were Cottell's own songs, sung by Miss Violet Deighton, and the meritorious elocutionary selections of Mr. W. T. Puddifoot.

VAUDEVILLE CLUB

One of the features of the long-established Vaudeville Club is the series of Bohemian concerts held each year. Among those who contributed were Miss Etta Crossman, Mr. Arthur Cox, a robust tenor who made a big hit, Mr. Norman Long, with his songs and stories at the piano; Mr. Cyril Ledington, that very interesting elocutionist; and Miss Dorothy Varick, whose character sketches met with the usual hearty reception. The Misses Elsie and Doris Waters, with their refined and artistic items, also scored, whilst Mr. Frederick Lennard proved to be a versatile artist, who, in addition to being a ventriloquist, could tinkle the handbells with the best of them. The magical interlude provided by Mr. Edward Victor contained much that was interesting.

STUDIO CLUB CONCERT.

Thursday's concert at the Studio Club took the form of a variety programme, arranged by Mr. Sydney Burnstead, the Club's musical director. The ladies on the programme particularly distinguished themselves, not forgetting a very little lady, Miss Eunice Daphne Landau, who performed a couple of attractive songs and dances. The two vocalists, Miss Jean Frickleton, soprano, and Miss Vivienne Entwistle, contralto, both of whom sang well, included some very interesting specimens of the modern American school in their work, whilst Miss Margaret Thomas presented some amusing French character studies. Others who appeared were Major Bromley, an entertainer of parts, and Mr. Fred Hocking, who shone both as magician and ventriloquist.

A PROMISING DEBUT.

Miss Doris Hartley, a young mezzo-soprano, who sang at a concert held in the Central Hall, has a good voice, bright, rich, and musical, and used without effort. Her animated expression whilst singing is an asset; another is her excellent diction. She made an encouraging success, and should do well in concerts or in variety; or even in opera, for she showed dramatic feeling in the Habanera out of "Carmen." It was an attractive concert. Miss Marjorie Van-Lennep, a soprano with a fine voice and a pleasing style, sang operatic arias and songs, and the singing of Mr. Clayton Masterman, tenor, and Mr. Stanley Overbury, baritone, was well worth hearing. Mr. Berkeley Perkins easily "held" the audience in both humorous and dramatic monologues, and the selections played by the Lennep Orchestra, under Mr. Van-Lennep's direction, were immensely popular. Miss Hartley introduced a new ballad, "Longing," written by Miss May Purvey, who acted as accompanist at the pianoforte. It has qualities that make for popularity.

MR. HAROLD HENRY.

Mr. Harold Henry, an American pianist, made his first appearance in this country at Wigmore Hall, under Concert Direction Philip Ashbrooke. He is a fine pianist, his playing being marked by good technique and facility of execution. His tone, if not at first very rich, improved as the recital proceeded, as did his general style.

Mr. Henry's selections were from Liszt Brahms, Schumann, Chopin, Scriabin, and Dubussy, as well as two of his own compositions.

MANDEVILLE QUARTETTE.

Quartettes by Haydn, Beethoven, and Schubert, were played by the Mandeville String Quartette (Mr. William J. Fry, Mr. Henry Peros, Miss Vera L. Henkel, Miss Elsa Martin), at a successful first London concert in the Wigmore Hall. For so young a combination—they formed only a year ago—the blend of tone and of style is remarkably good. Miss Joan Cross, with a very pleasing quality of the voice, sang a number of songs tastefully.

REAPPEARANCE OF HAROLD SAMUEL.

An excellent house, and enthusiastic, gave Mr. Harold Samuel a welcome back to Æolian Hall after his South African tour. Richly was it deserved as every lover of Bach, with his seemingly endless fund of melody and variation, must have realised, for Mr. Samuel was in happy mood and played con amore with all the technical facility and clarity of tone for which he has such a fine reputation. In the New Year Mr. Samuel is giving a whole week of Bach, full particulars of which will shortly be announced.

LAMOND.

Little remains to say of Mr. Lamond's playing in such a programme as the one he presented at his recital in the Queen's Hall on Saturday. It included the C minor (Op. 111), and F minor (Op. 57), sonatas of Beethoven, and Chopin's B flat minor sonata, Berceuse, and Polonaise in A flat, all of them works on the interpretation of which he has long since finally made up his mind. Mr. Lamond, like other pianists, may be subject to moods, but, unlike some of them, he never lets his public suspect the fact. His playing is never below the "top of his form," and on Saturday it was magnificent.

N.S.L. CONCERT.

Watford Palace Theatre.

A number of accomplished and well-known London artists were featured at the N.S.L. concert at the Palace Theatre on Sunday. Mr. Ernest Hargreaves, the popular tenor, gave with excellent effect "My Vigil" and "All Joy Be Thine." Miss Hebe Simpson, with her own violin obbligato, sang in a charming manner "A Brown Bird is Singing," "Wind in the Wheat," and "O Tell Me, Nightingale." Mr. Kennedy Arundel, the Scottish baritone, gave a particularly fine rendering of "Border Ballad" and "Country Folk." Miss Anita Desmond, soprano, was encored—a compliment bestowed upon all the vocalists previously mentioned—for her delightful singing of "I Heard You Pass By" and "Welcome June." Mr. W. V. Robinson, the Canadian entertainer, told a number of humorous stories, and played clever solos on the mouth-organ. Mr. Harry Morton received a double encore for his cleverly executed concertina solos. Miss Nora Bancroft and Miss Margaret Briden scored a great success in several excellent light comedy duets.

Mendel.

Friends of Mendel, the famous blind pianist, will be pleased to know that, after eight years of retirement, he is again to appear before the public, this time on the concert platform. He has been engaged to appear at the Free Trade Hall, Manchester, as solo pianist during the Christmas week, commencing Boxing Day, under the auspices of the Brand Lane Subscription Concerts, together with the band of the Coldstream Guards. He has an extensive repertoire of over 3,000 compositions to choose from.

IVAN PHILLIPOWSKY.

This accomplished pianist gave his second recital at Wigmore Hall on Thursday, and added considerably to his reputation by reason of an all-round excellence of style, tone and technique. Further, he selects his programme with a discrimination that does him credit. Selections from Beethoven, Schumann, Debussy, and Chopin constituted a programme which occupied a very pleasant hour and a-half. The recitals are under Messrs. Ibbs' and Tillet's management.

THE STROLLING PLAYERS.

The Strolling Players celebrated the César Franck centenary with a performance of the D Minor Symphony at their concert in the Queen's Hall, and under their conductor, Mr. Joseph Ivimey, who has done so much to raise the status of the orchestra, these amateur players beat their own record. Mr. Hubert Eisdell, the popular tenor, was the soloist.

A NEW BALLAD.

A new ballad, written by Mr. Dudley Beresford, has been set to music by the composer and pianist, Mr. Howard Flynn. Mr. Beresford has had great success recently with "Oft in the Twilight" and other numbers. Mr. Flynn is musical adviser to the St. Giles Music Publishing Co., and has composed many successful numbers, including "In Old Madrid" and "Moonman."

C.A.A. "AT HOME."

Mr. George Ellis, who was responsible for the arrangement of Sunday's C.A.A. "At Home," at St. George's Hall, was able to maintain the excellent standard of the preceding concerts. Prominent in the bill was the splendid living marionette show given by Miss Connie Hart and Mr. Wilby Lunn; and other scorers in the humorous way were Mr. Jock Walker and Mr. J. R. Castling, not forgetting the conjuring act of Mr. John Warren and the ventriloquial item of Mr. Fred Groome, in both of which good comedy abounded.

A big reception was also accorded to that clever trio comprising Mr. Lloyd Shakespeare, Mr. Ernest Rutterford and Miss Gladys Millage. Their musical divertissement is capital. There was a useful set of vocalists on the programme, including four capable baritones—Messrs. Ernest Elliot, Harry H. Kemp, Hector Copland, and last, but not least, Tom Westmacott; three talented ladies (Misses Netta Lynde, Winifred Leach and Mabel Tester), and an effective male soprano, Mr. Frank Ivall. The programme was completed by Mr. Robert Wilcox and Mr. William Harvey, elocutionists; Miss Winifred Munday, with songs at the piano; and Mr. Harry Atkinson, the Australian Orpheus. The chair on Sunday was occupied by Mr. Sydney Kelly, who in an excellent speech made an appeal on behalf of the Benevolent Fund.

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Dated this 16th day of December, 1922.
E. E. RANDALL,
Clerk to the Amusements Committee.
Town Clerk's Office,
Harwich.

ROYAL ACADEMY OF MUSIC.

The Hubert Kiver Prize (Composition) has been awarded to Michael Head (a native of London), Derick Ashley being highly commended. The adjudicator was Mr. Harold Jenner.

The Potter Exhibition (Pianoforte) has been awarded to Sybil Barlow (a native of London), Elsie Betts, Phyllis Sowerby-Coo, and Lillian Southgate being highly commended, and Myra Ison commended. The adjudicators were Messrs. Lawrance Taylor, Leo Livens, and Herbert Lake (chairman).

STERLING MACKINLAY.

At two recitals given at the Sterling Mackinlay Academy three of the principal's most promising students were heard to advantage.

These were Miss Margaret Wilson, Miss Joan Seymour, and Mr. Bertram Hull. They have each begun well, and control their voices in a manner indicative of the well-trained vocalist or elocutionist.

CONCERT PARTIES ON TOUR.

CONCORD.—Dec. 18, Kettering.
JAZZ MADCAPS.—Dec. 18, Picturedrome, Atherstone.
LEADSWINGERS. — Dec. 18, United Services Th., Letchworth.
LIVE WIRES.—Dec. 18, Lyric, Hull.
MASKS AND FACES.—Dec. 18, Palace, Trowbridge (3), Palace, Frome (3).
MERRIONS.—Dec. 18, Attercliffe.
MOONFOLK.—Dec. 18, Corporation, Chesterfield.
NAP.—Dec. 18, Pav., Wolverton.
NEW CADETS.—Dec. 18, Hippo., Belfast.
NOVELTY.—Dec. 18, Jesmond Pav., Newcastle.
OPTIMISTS, THE.—Dec. 18, N.H., Southport; 25, Grand, Nelson.
ORANGE CLUB, THE.—Dec. 18, Albert Hall, Stafford.
PLAYMAKERS, THE.—Dec. 18, Dundee.
POPPIES.—Dec. 18, Hippo., Ashford.
PRESTOS, THE.—Dec. 18, King's, Melton Mowbray.
PRO RATAS.—Dec. 18, Kemble, Hereford.
QUAINTESQUES.—Dec. 18, Scarborough.
QUIXOTES.—Dec. 18, Unity Hall, Withernsea; 25, Palace, Attercliffe.
ROGUES.—Dec. 18, Arcadia, Doncaster; 25, Newcastle.
ROLLING STONES.—Dec. 18, D.P., Eastbourne.
ROVERS.—Dec. 18, Futurist, Blackpool.
ROYAL ARCADIANS.—Dec. 18, Pavilion, Rusholme; 25, Victoria Pier, Blackpool.
SEVEN NOBODIES.—Dec. 18, Alhambra, Morecambe.
SUMMITS.—Dec. 18, Clarence Pier, Southsea.
VARIETY.—Dec. 18, Chelmsford; 25, Bradford.
ZEAL. — Dec. 18, Co-operative Hall, Bingley.

(For "Songs and Singers" see p. 20.)

FROCKS AND FANCIES.

The New Hat Pin—The Hat you will Wear in the Spring—Frock Prophecies at Murray's—Straight Lines for Everyone—The Fascisti Cloak and the Italian Cloak—Molyneux Frocks.

Just think! Christmas right upon upon us, and you haven't yet bought—Well, there is sure to be someone you've forgotten! If it's a woman, half-a-dozen folding blouse hangers in a case, a feather ornament for her waist, a boudoir ladies' maid—under her Victorian skirt she carries pins and needles, and cottons and thimble and scissors—or one of the new diamond arrows for her hat or muff will do. If it's a man, cigars—if you can get his favourite waiter to get you a box of his favourite brand—or a silk muffler—one of the uncrushable kind—since he is sure to be continually losing these.

The New Hat Pin.

The newest of hat pins, however, isn't the diamond arrow one. It's a pin with a blister pearl mounted with brilliants or onyx at either end, one of which screws on and off. I noticed three of these at a tea at Claridge's last week, one of them in a black velvet hat worn by Lady Diana Manners, who was hostess on that occasion.

Spring Hats.

It was at Murray's, on a young American not unconnected with a trade paper, that I saw the hat we shall be wearing in the spring. It was a tricorne with a difference, its front up-turned brim broken into two parts a little to the left, and one edge held to the crown by a ribbon rosette with a diamond centre. Very becoming.

Beauty and the Beasts.

All our worst passions of envy were stirred at Murray's on Saturday, when the first of a twice-daily fashion parade took place at the Thé Dansant! The mannequins were maddeningly pretty, and took the attention of our dancing partners, and the frocks were lovely, too! As for the furs—words fail me. The parade was the bright idea of Phillip Moss, and was done in two parts, with a dance or two in between.

Learning Something.

I'd been promised prophecies about next year's fashions. Well, it's to be largely a case of "as you were," apparently, but there were *some* hints. If your frock looks as if it were slung on by a couple of shoulder straps over a single garment of chiffon, and might be slung off at any moment you achieve one of the right effects for the immediate future. Then bodices are cut with straight lines across the figure, instead of rounded ones, and, while reaching nearly to the collar bone, are then cut away tabard fashion under the arms. Two panels are not enough. You must have several.

Examples.

One of the loveliest of the many panelled gowns was shown by W. Plater—otherwise Doucet, I fancy—and was of silver tissue, the bodice more or less moulded to the figure, although preserving the low waist line. There were twists of silver tissue and sea-blue georgette, the latter falling in three separate thicknesses at intervals to the hem of the skirt. The quare-cut bodice was one of Ninette's ideas. The bodice, of dark blue velvet, ran in a straight line from the shoulder, turned in at right angles under the arm, where another cut showed square tabs of transparent blue chiffon, which also came above the velvet to the neck.

The Loveliest Cloak.

The most delightful and enviable of cloaks was also one of Plater's, of raven's-wing blue with trails of silver laurel leaves running from the ruffle collar of blue and silver, while two loose panels of even darker blue fell from the centre of the back.

Colour.

The sports clothes from Harrods were all in the very newest vivid shades, rose pink, sea green, Chinese blue. Most of these had scarf collars knitted into the suit. Silver and blue remains the most popular colour for evening gowns, although there were some few pinks, and Cubitt and Manger sent a wisteria-coloured gown that was lovely. Fifinnella relied on grey tissue, and on a sheath-like gown of black charmeuse with an overslip of black net heavily embroidered with silver.

Fascisti Fashions.

Political and historical happenings have inspired clothes before. Didn't our mothers wear Garibaldi shirts? And now Miss Nora Creina, just back from Italy, has designed for "Chez Moi," in Rupert-street, the Black Shirt or Fascisti gown—and a most attractive gown, too. The simple skirt of Marocain is of Italian blue reminiscent of the Air Force blue of the war, and is joined to a perfectly simple shirt of black, with turn-down collar and long sleeves with little pointed cuff. It's seven guineas.

And the Cloak

Then there's the Cloak Italien, made of yards and yards of faced cloth of the finest, which is a real brigand's throw-over cloak and most picturesque. M. Chez Moi doesn't stock these, but makes them to order in a few days for 14 guineas.

Another Last Moment Gift.

It was here I saw the most fascinating hand-knitted silk jumpers with oxidised thread decorations. One in primrose leaf yellow had heavy embroidery stitcheries of mole and rose round oxidised silver spiders' webs, and another colour combination was beige, blue and aluminium.

Cocktails.

You know, don't you, that according to a woman doctor we've all got the cocktail habit badly. I haven't noticed it myself, unless you call one cocktail before lunch and another before dinner, "badly," but the names of some of them would scare anyone given to being suspicious of things they didn't understand. At the Embassy they give you a "Third Degree," at Murray's a "Monkey Gland," and at the Hotel Metropole an "Old Etonian," that is rather worse than any!

Embassy Frocks.

There were some attractive frocks at the Embassy when I lunched there last week—Lady Headfort was wearing a crêpe marocain of black with a curious tabard of steel bead embroidery above and below the waist, and Miss Stevenson had one of those right-over-the-eyebrows hats and an eye veil to further hide her pretty fair hair.

A Shoe Hint for Christmas.

If you want to drive your friends wild with envy—which, of course, you wouldn't think of doing, though!—you might invest in the newest shoes at Raines. They are black satin, embroidered all over by hand.

Molyneux Frocks.

The Trix Sisters have brought over some lovely Molyneux frocks from Paris. This week, at the Alhambra, they are wearing accordion pleated silver tissue slips covered with lemon-coloured lace held by shoulder straps of diamenté and yellow roses. Another frock is of bronze lace with a girdle of mink, the head of the animal—what is a mink, anyway?—resting on the left hip. Most attractive, and the idea full of possibilities.

On Sunday.

A very well-dressed audience at the Interlude Players at the Kingsway on Sunday, when a play by Lincoln Innfield—otherwise Lady Townsend—was produced. Lady Alexander had on a rust-coloured velvet cloak with a heavy gold design on it, Kyrle Bellew a black hat with hanging window curtain veil.

FLORENCE ETLINGER SCHOOL.

The 104th subscribers' performance of this excellent school of drama and opera was given on Thursday. An excellent and varied programme was submitted. In the oasis scene from Massenet's opera, "Thais," Major Barina sang beautifully in the name-part, and Rodolphe Gaillard also did well as Athanail, with Katherine Napier as the Mother Superior. This and the charming morceau, "The Maiden in Grey," delightfully sung in old-world costumes by Cynthia Stock and Derek Waterlow, were a credit to the producer, Mme. Enriqueta Crichton, who was also responsible for the scene from "Madame Butterfly," in which Jessie Delphin repeated her recent success.

Helen May contributed some of her delightful dances, and Isolde O'Farrell charmed not only by her sweet singing but also by her graceful presence. "A Slight Mistake," under the direction of Miss Dorothy Dayus, was notably well interpreted by Enid Clark as Penelope Perfect and Sybil Martin as Lady Prince Proudly, with good support from Kathleen Mendleson, Winnie Patterson, and Joan Dell. A pathetic playlet by Monica Ewer, entitled "Miss Smith, Forward," was a realistic peep into the shop girl's hopeless lot, and better performances than those of Gwendolen Bruce Miller and Judith Nelmes could not be desired.

On Friday "The Secrets of the Heart," by Austin Dobson, was given under the direction of Dame May Whitty, and Hellenic Euplastics, directed by Miss Janet Duff, varied a similar programme.

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ALL THE YEAR ROUND.

A CALENDAR OF INTERESTING EVENTS IN THE WORLD OF ENTERTAINMENT.

Dec. 23, 1862.—We have often heard the House of Commons called the Theatre Royal, Westminster. Probably the saracstic phrase was borrowed from Dion Boucicault, who, on June 23, 1862, re-opened **Astley's Amphitheatre** under this name. A few months previously he had addressed to the "Times" an extraordinary letter attacking the structure, the decorations, the ventilation, and all other details of the then existing London theatres, and comparing them with the splendours which he attributed to New York. In his magnificent way he offered to head with £5,000 a subscription list for the building of an ideal theatre in London, but, meeting with no response, he experimented with Astley's, converting the old ring into stalls and a pit, and separating the audience from the stage with a miniature garden of shrubs flowers, and fountains. He projected an immense foyer of iron and glass with a flat Moorish roof, carrying an open-air restaurant with a fine view of the Thames. He produced a play entitled "The Trial of Effie Deans," adapted from Scott's "Heart of Midlothian," himself playing he part of the counsel for the prisoner, and before many weeks had passed was immersed to the chin in legal difficulties and financial disaster.

Dec. 24, 1893.—**Henry Pettitt** died, in the prime of his manhood and at the height of his fame. He was obsessed by the belief that his powers were waning and that he would die in poverty. In this nervous state he was attacked by an illness, wrongly diagnosed, and, after a brief illness, watched with deep anxiety by devoted friends, he died. Pettitt began life as a junior master at the North London Collegiate School. He had the knack of comic verse, and wrote a still remembered song with the startling title "If Ever There Was a Damned Scamp." He sold it for a trifle to George Hastings Macdermott, born Farrell, and originally a bricklayer's labourer—not for many years to be known as "great." Pettitt's song raised Macdermott from the condition of a strenuous actor on the East End stage to that of a vocal comedian at the London Pavilion. His learned headmaster, hearing of the song, mischievously took his young assistant Westward one night, entertained him to dinner at his club, thence to the London Pavilion, and professed to enjoy the performance greatly. He assured Pettitt that the career of a pedigogue was not for him. Pettitt became an extraordinarily prolific writer of dramatic pieces in infinite variety, but he had probably the trick of melodrama in a finer quality than any playwright of his century. His dread of poverty was supplemented by the discovery of a fortune exceeding £40,000—immense in those days—in these he might have become a millionaire.

Dec. 26th, 1888.—There are strangely few authentic cases of death upon the stage, although it may well have overtaken many an actor, his nerves overstrained, his strength committed to the portrayal of intense passion; and many of them have been irresponsibly written up for the sake of literary effect. It is pretty certain now that "plausible Jack" Palmer was not saying "There is another and a better world" when he was fatally stricken. He had long passed that line. But there is no doubt whatever as to the exact circumstances of **Alfred Vance's** death. He had risen from a humble position, as Alfred Peck. He had been an actor of no account—he played clown in pantomime at the St. James's Theatre. But eventually he became the most effective rival of George Leybourne, with whom he competed in the fine quality of fashionable attire. Anything had been good enough for the music hall comedian. These men essayed to be "the glass of fashion and the mould of form." "Jolly Dogs" is possibly Vance's best remembered song, but he was in truth the first of the coster comedians, with his "Chickaleary Bloke." After a long, and, of its kind, distinguished, career, he fell on evil days. He acquired a song that seemed likely to bring him back to something of his old style, which he sang attired as a barrister, in wig and gown, shaking a warning finger at the gallery, and crying, "Are you guilty?" The singer collapsed on the stage of the Sun Music Hall, Knightsbridge. The stage manager, seeing that something was tragically wrong, lowered the curtain, dragged the prostrate singer backward. The Henderson Stanley Quartette, tripped lightly over his body, the curtain rose again. "On with the Dance." Vance never spoke again.

Dec. 25, 1835.—For two hundred years **Vauxhall Gardens** was a pageant of brighter London. It had its beginnings in Spring Gardens, near Charing Cross, whence Cromwell's soldiers drove the dancers. After many vicissitudes, Vauxhall was reinstated on an immense and beautiful estate on the south side of the Thames, westward of St. Thomas's Hospital. It is now a sordid expanse of manufactories and mean streets. Vauxhall had become a gaudy and disreputable pleasure-ground when it finally disappeared in the fifties. One of the most remarkable personages of its later days was Mr. C. H. Simpson, the so-called Master of the Ceremonies. Collectors of the memorials of Vauxhall treasure none so greatly as the bill announcing the old gentleman's farewell benefit, on which he appears, a quaint Dickensian figure in a dress coat and breeches, with what the graphic writers of the day delighted to describe as "a protruding corporation." You will find a most interesting description of Vauxhall in its fading days in Thackeray, when young Mr. Pendennis took the pretty daughter of his Temple laundress to the Gardens, with tickets procured as the representative of the "Pall Mall Gazette," a prescience, no doubt, of young Clement Hale's wooing of Sweet Lavender nightly at the Ambassador's Theatre!

Dec. 27, 1867.—There are a certain number of actresses in the history of the modern stage of whom it is a convention to speak as "The beautiful" Miss So-and-So." One of them is **Maria Foote**, who became the Countess of Harrington. In her girlhood she was the mistress of Colonel Hayne, a buck of the Regency, known as "Pea Green Hayne," and famous for the faultlessness of his attire, according to the fashion of his time. He deserted her on the blackguardly pretext of having discovered an earlier affair with Earl Fitzhardinge. She sued him for breach of promise, and secured damages to the amount of £3,000. The public flocked to the theatre to see her play Letitia Hardy, pouring nearly a thousand pounds into the treasury in a single night. It is Letitia's portion to sing "Where are you going to, my pretty maid . . . my face is my fortune, sir, she said,' which was hailed with applause, of which the meaning could not be mistaken. She was Macready's Virginia, which moved Horace Smith to ask, on the eve of her marriage, "Is comedy entirely to lose the most delicate and graceful of its handmaidens, and tragedy the loveliest of its flowers?"

Dec. 28, 1895.—**Lady Gregory** died. There is in the history of the stage no counterpart of the story of the lady, who was born as Fanny Clifton, known for many years as Mrs. Stirling, and in extreme old age completed the romance of half a lifetime in becoming Lady Gregory. She served her novitiate at the Coburg Theatre, which we know affectionately as "The Old Vic," proceeding to the Pavilion, Mile End, and to the Adelphi, where she had an invaluable experience of melodrama under the Yateses. She succeeded Helen Faucit at the Haymarket, acted with Macready at Drury Lane, with Charles Matthews, Compton, and Charlotte Cushman. She was the first Peg Woffington in "Masks and Faces"—indeed, one might fill a volume with her long and brilliant record. What is most remarkable is the graciousness and genius with which she accommodated herself to every season of her long life. In her day she played Rosalind, Beatrice, and Juliet, to become in later life the most wonderful Nurse. There is no more beautiful illustration of Shakespeare extant than that depicting Mrs. Stirling in the last-named character, pressing to her bosom the purest instance of girlhood in Mary Anderson.

Dec. 29, 1775.—Garrick's Jackal, **Parson Bates**, of the "Morning Post," pugilist, duellist, critic, and man about town, reported most favourably upon a Rosalind he saw at Cheltenham. Shortly thereafter, on Dec. 29, 1775, "The Merchant of Venice" was done at Drury Lane Theatre, for the first time during two years—Portia "by a young lady, being her first appearance." It was not her first appearance, for just previously she had been the silent Venus in a revival of the Jubilee Procession, leading by the hand as Cupid little Tom Dibdin, and stuffing him with sweetmeats to prevent him from tearful protest. The young lady was Mrs. Siddons, and she was a terrible failure. She played four or five parts. The last was Lady Ann to Garrick's Richard—it was described in one newspaper next morning as "a lamentable performance." Five nights later Garrick took leave of the stage, and the season closed. The young actress wrote him piteous letters, begging him to fulfil his promise to recommend her to Sheridan, who always declared, with what truth it is impossible to decide, that Garrick took the opposite course. Mrs. Siddons never forgave the great man. She described her brief London experience as a stunning and cruel blow, "overwhelming to my ambitions and involving peril even to the sustenance of my helpless babes. It was very near destroying my bright prospects, indeed produced such a state of mind that played upon my health, and for a year and a half I was supposed to be hastening to a decline." Back she went to the provinces. Years passed ere she got another chance in town, as Isabella, in Southerne's forgotten tragedy of "The Fatal Marriage." To the eve of the performance she suffered from nervous terror and loss of voice, but her success was complete. "Her beautiful face and form, the exquisite tones of her voice, her deep tenderness, her overwhelming agony, thrilled every soul as it has never been thrilled before. Men wept, women fell into hysterics, transports of applause shook the house."

FROM THE WINGS.

By THE STAGE CAT.

Edited by ELISABETH FAGAN.

CHAPTER X. (*Continued*).

A Boy Villain.

H. V. Esmond started his stage career at about the age of fourteen, and played villains in melodrama at fifteen! I have a photo of him at that age, playing in "The Stranglers of Paris," wearing a grey beard and kneeling beside the corpse of his murdered daughter—this is what he was saying:

"Let me but catch the villain who hath done this wrong, and I will force him to vomit up his ill-gotten gains, like a leech upon a plate of salt."

One of the most delightful melodramas I ever saw was "The Bad Girl of the Family," and, being the heroine, that Bad Girl was really better than any human girl could be; her only "vice" was, that she once joined in a pillow-fight in a shop girls' dormitory—and she had to do that, poor thing, because it made such an effective poster—besides, I'm sure that the girls taking part in the fight had *all* their clothes on underneath their night-gowns, and the nightgowns themselves were the most modest of garments.

Why are Night-shirts Humorous?

There was another night-wear scene in the same play which gave everyone enormous pleasure, for an elderly man pattered across the stage with bare feet, wearing a night-shirt. The audience shouted with joy! Why are night-shirts always so humorous? They are, though. Years later, when I was visiting in India, I stayed some weeks at the Theosophist Headquarters, at Adyar, Madras. The women residents there wore bare feet (beauty permitting), and whatever white garment seemed good and sufficient unto them, Greek robe, cotten frock, or what not; but some of the men, as well as the bare feet, wore long night-shirts—yes, really—and I never shall forget my surprise when one of them, whom I had known at Adyar, as a thin, bearded man wearing a night-shirt, and living on about two grains of rice a day, came to call on me in London, on the outbreak of the war, in the uniform of an officer of the Guards, with moustache complete. He had rejoined his old regiment, and soon after fell at the front. The rice diet had not undermined his courage.

Do you squeak and giggle when a thing amuses you? "Chortle," I believe, is the right word. I do, terribly. At Yvette Guilbert's recitals, for instance, I should become a perfect nuisance to other people, if it were not that the whole audience (whether they understand French or no) are behaving in much the same way. It matters not how you feel beforehand, if that sorceress wants you either to laugh or to weep, you must do it, whether it is done quiely or obviously, is a matter of temperament.

Yvette.

If, unfortunately for you, you do not know that by experience, then figure to yourself a not-young woman with marvellous red hair, of a colour that never was on land or sea, with hands and arms that are the most beautiful and expressive things in the whole world—and it is only if you look at them closely and in cold blood that you realise that they are really only ordinary hands and arms, after all—and a face, that is not just a face, but an expression—so radiantly lovely, so terrible and ugly—as the soul within desires. Imagine this figure, draped in rich draperies or dressed in some Period dress, standing in the most ordinary of modern halls, on a platform with a grand piano at one side and with a background of ugly green curtains and mosaics of angels! And in spite of all that, you will see—The Crucifixion; the arms outstretched, the droop of the Divine Head. You will see a woman in labour, and yet beautiful—as the Blessed Mary goes from door to door of the inns of Bethlehem, that will not take her in. You will see the naughtiest of little French Marquises telling of husband and lover. You will see an apache being guillotined. You will see the Eternal Feminine, waltzing to the strains of an old-fashioned waltz or smoking a cigarette. You will see them all—just as Yvette sings to you about hem. (Sings, with no voice to speak of, but with what perfect artistry!)

Oh, yes, and you will see, what perhaps I love best of all, a French peasant woman, thumping resoundingly upon the fat stomach which holds the good wine, as she dances heavily, yet so joyously, round the stage and sings to you of "La Terre" and the vine and the tending and treading of it.

Yvette tells a sad little stoory about this song. During the war, she was asked to go and sing at a French hospitable; on arriving in the ward, she looked round and thought: "But these are not *les blessés*; they can see, they have no wounds, why are they here?" then she saw that they all held little slates, and guessed how it was. They were all deaf—shell-shocked men—and she was to sing to them as an experiment. To deaf ears then she sang "La Terre," and at the end, not one of the men but had guessed the subject correctly and written it on their slates; the gestures—more than that, the atmosphere—was so unmistakable.

The first time that I came into close touch with Mme. Guilbert was in connection with Women's Suffrage work. She has always been a staunch feminist. At the dinner at which I first had the joy of meeting her I heard her say, with her own inimitable gesture: "The heart of the woman, it beats with dignity in her breast, but man's? (a shrug)—in his pyjamas." At this time "The Actresses' Franchise League," a quite useful branch of the movement, though perhaps more ornamental than militant, was working to spread the cause—then in its comparatively early days—socially and in the Press, and I was deputed to ask Yvette Guilbert if she would speak for us at a meeting. Like the adorable woman she is, she consented, of course stipulating that she must speak in French.

French on the Franchise.

A duchess was at once secured to take the chair, the manager of the Piccadilly Hotel willingly lent his largest room, there was a run on the tickets, lots of "useful" people were there, and quite a number of the Press—photographers, &c. It was a most successful and enjoyable afternoon, and really advanced the cause. There was only one tiny drawback—my French is very bad, Madame's English, though adorable, is not good; so she had misunderstood my request! She thought that "The Actresses' Franchise League" was a society for helping and clothing the poorer members of the profession—such a society does, of course, exist, the "Ladies' Theatrical Guild"—and she made a witty and delicious speech, telling us about a charity of that sort which she herself ran in Paris, begging us for second-hand clothes, and advising us to spend "un petit sou" more than we *ought* to on dress, in order not only to please "les messieurs," but to have more old clothes to send to our poor sisters.

Perhaps it was not exactly "Suffrage," but it was so delightful that it did not matter one bit. Everyone enjoyed it and gave freely to the collection—both those who understood and those who did not.

The Pankhursts.

I took Mrs. Pankhurst to call on Mme. Guilbert a few days later—a very interesting meeting between two interesting women.

It is strange, looking back, to remember how hard we worked to gain the franchise, and how, when it came, our thoughts of triumph were swallowed up by the pain and anxiety of the war. I never was brave enough to be a militant. I remember one day, though, I tried to speak in an enormous drill hall somewhere in North London, and met with so many interruptions that I could not hold the audience one bit. Christobel Pankhurst was the chairwoman, and she whispered a hasty "Sit down; I'll take it on"—and take it on she did, and talked for a solid hour, though not one word of what she said was audible to anyone, for the moment she rose the men in the audience started singing.

(To be continued.)

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THE PLAY IN PICTURES

Miss Margaret Halstan (1) is this week appearing at the London Coliseum in "The Greatest Invention of All" from the clever pen of "Michael Orme." Douglas Fairbanks (2) makes a brave show of that very English hero "Robin Hood," at the London Pavilion. Miss Italia Conti (3) is this year responsible for the presentation of "Where the Rainbow Ends," at the Holborn Empire. In (4) is a group of Philip Moss's Mannequins who are so attractive to Murray's Club just now. All the Butlers are grouped in (5), the genuine Butler (Fred Groves), and his wife (Miss Sylvia Leslie), also the spurious Butler (Mr. Jack Buchanan), and his wife (Miss Sydney Fairbrother). Miss Jane Grahame (6) is to play Columbine at the Empire. Marie Grisette (7) is a very delightful continental dancer now at the Alhambra. Mr. Arthur Bourchier (8) short of a leg, plays Long John Silver, in "Treasure Island," due at the Strand Theatre on Saturday.

THEATRICAL GOSSIP.

"Era" Beauty Prize—Waller Gets his Licence—Mr. Bogus Ragtime and Tragedy.

OUR BEAUTY COMPETITION.

We have pleasure in announcing that the winner of the First Prize in "The Era" Beauty Competition, a Diamond Brooch, is Miss Gladys Oliver, of 15, Museum Mansions, Great Russell-street.

Winners of other Prizes are Miss Millie Maude, Miss Yvonne Marquis, and Miss Elsie Lindley—all of whom are invited to get into communication with "The Era."

New Haymarket Play.

When, about a month hence, Miss Peggy O'Neill arrives at the Haymarket as the American girl heroine of a new play by Mr. Horace Annesley Vachel and Mr. Harold Simpson, her associates will be Mr. C. Aubrey Smith, Miss Athene Seyler, Mr. John Deverill, Mr. Robert Horton, Mr. Denys Blakelock, and Miss Cathleen McCarthy.

Herbert Waring's Malvolio.

To-morrow night Mr. Norman Macdermott revives "Twelfth Night," with Mr. Herbert Waring as Malvolio, of which he gave an extraordinarily fine performance at the Court Theatre some time ago. In the cast also are Mr. Frank Cellier, Mr. Fred O'Donnovan, Miss Mary Barton, Miss Margaret Yarde, and Miss Isobel Jeans.

Christmas at the Old Vic.

Three plays—"The Merry Wives of Windsor," "The Taming of the Shrew," and Julius Cæsar," and two operas, "The Bohemian Girl" and "The Magic Flute," will be presented at the Old Vic. next week. The Thursday matinées during the next few weeks will be devoted to historical plays, including "Julius Cæsar" and "Henry IV.," Parts I. and II.

"Polly."

When "Polly," the sequel to Gay's "Beggar's Opera," is shortly reproduced at the Kingsway Theatre, the cast will include Mr. W. Pitt Chatham as Morano, re-formed, or transformed, from Captain Macheath, Miss Lilian Davies as Polly, Mr. E. Thornley Dodge, Mr. Percy Parsons, Miss Adrienne Brune, Miss Muriel Terry, and Miss Winifred Hare. The book has been largely re-written by Mr. Clifford Bax. The music has been elaborately "arranged and composed" by Mr. Frederic Austin. The scenery and costumes have been designed by Mr. William Nicholson.

Earth Worm Wriggles.

"Another 'novel entertainment at Murray's Club is that provided by a troup of Russian artists, somewhat after the fashion of the "Chauve Souris," rejoicing in the style or title of "The Green Earth Worm That Dieth Not." Persecuted and scattered by the Bolshevists, they fled to Berlin, where they were discovered in a deplorable condition, re-assembled, and brought to this hospitable country.

Christmas Shows.

Yesterday afternoon, while the "Era" was in the process of going to press, "The Christmas Party," by Mr. Barry V. Jackson, was produced at the Regent Theatre. Among 32 characters are Santa Claus, Bo-peep, Red Riding Hood, Cinderella, Mr. and Mrs. Noah, Dick Whittington and His Cat, Robin Hood, Little Miss Muffit, Clown, Pantaloon, Harlequin, and Columbine. Likewise at the Everyman Theatre there was done "Brer Rabbit" with a cast including Mr. Hayden Coffin and Miss Nadine March.

Popular Manager Honoured.

A jolly evening was spent in the Balmoral Rooms of the Trocadero Hotel on Tuesday, when a complimentary dinner was given to Mr. Lionel Bute by the members of his "Bulldog Drummond" and "Sign on the Door" companies. Mr. F. B. O'Neill presided, and in proposing "Our Guest," said the firm of Lionel Bute, Ltd., had reason to be satisfied with both the financial and artistic success of their first year. They had been in full sail for about four months, and had gone through perhaps the worst period the stage had known in the provinces for the past 25 years, but they had come through with flying colours. Mr. Bute, in reply, said their presence that night was evidence of the devotion of his companies towards him. Their position was a difficult one. They had great opposition in the pictures—perfect film productions beautifully played at about one-third of the prices charged for admission to the theatre. That was why this year was one of the worst ever known. The fruits of victory were represented by heavy railway fares, the Entertainments Tax, and unemployment. In the spring they were sending out five more companies. It was an optimistic thing to do, but they were going to do it, for in one short year they had established in the provinces a name second to none.

Julia Neilson Better.

A somewhat serious operation was found necessary in the case of Miss Julia Neilson, but it has been completely successful.

Marie Lloyd's Household.

Marie Lloyd's effects, which are to be sold shortly, include a good deal of intimately inscribed silver and many autographed pictures of well-known jockeys.

A Family Affair.

Probably the last thing expected by the playgoer was the return to the stage of Mr. Frank Curzon, whose theatres may very well occupy him eight hours a day, leaving eight for racing. He is a rich and busy man—none the less, we are to see him act again for the first time during many years. With him is his wife, Miss Isabel Jay, whose retirement was more recent, after the withdrawal of "The Balkan Princess." The occasion is that of the debut of Mrs. Curzon's daughter, to be known as Miss Cecilia Cavendish. Brighton is to be the scene of this interesting function. The author of the play of the occasion, entitled "The Inevitable," still modestly withholds his name or hers.

Mr. Frank Curzon is actually Francis Arthur Deeley, a Liverpool man, originally associated with his father in the direction of the Dee Oil Company. He has been associated with the stage, first in the capacity of an actor, then of a manager, since the early nineties. He made his first great coup with Mr. George Dance's "Chinese Honeymoon," which ran upwards of a thousand nights at the old Strand Theatre. His last appearance on the stage was in "The Brixton Burglary," done at Terry's Theatre some five-and-twenty years ago.

Future of the Apollo.

Maurice Moscovitch, who circulated a paragraph last week to the effect that Mr. Charles B. Cochran would be the immediate tenant of the Apollo Theatre, was premature, not to say inaccurate. There was at one time a possibility that Mr. Cochran would do "Partners Again," the new Potash and Perlmutter play, at the Apollo during Mr. Moscovitch's absence, but the negotiations fell through.

Midnight Follies.

They are full of hope at the Metropole that the County Council will, in due course, sanction the enlarged edition of "The Midnight Follies," to which Miss Gertrude Lawrence and a dozen pretty girls now contribute.

Malone on America.

Mr. J. A. E. Malone declares that of twenty plays he inspected during his recent visit to America, there were only about six that seemed to him at all suited for production outside the United States. Of these he has secured an option on three—one of them a musical comedy.

Green Room Again.

Sir Oswald Stoll has had the spacious Green Room of the Alhambra cleared and luxuriously equipped for the use of the artists who are so successfully resuscitating the old-style music hall entertainment at this historic house.

"Tea for Three" Again.

Miss Marie Tempest thinks of reviving "Tea for Three." Perhaps it is worth while—the farce was monumentally miscast at the Haymarket.

Catholic Stage Guild.

The Lena Ashwell Once-a-Week Players will present at the Cathedral Hall, Westminster, twice daily, on Tuesday (Boxing Day), and Wednesday next, and on Wednesday, Jan. 3, "The Csild in Flanders," a Nativity play by Cicely Hamilton, preceded by "The Child Who Had Never Heard of Christmas," by Margaret Mackenzie, played by children. The performances are under the auspices of the Catholic Stage Guild and are in aid of its funds.

Post-War Holland.

Mr. Edward Laurillard promises a realistic post-war picture of Holland in "The Cousin from Nowhere," which he produces in Birmingham on Boxing Day—not the idealised Holland of "Miss Hook" (not a word about the Zuyder Zee). In the cast are Miss Cicely Debenham, Miss Helen Gilliland, and Mr. Walter Williams in a straight part.

More Bobbie for "Biffy."

"Biffy" has been considerably altered in order to introduce Mr. Robert Hale to the fun at an earlier stage of the proceedings and to keep him busier throughout. It is attracting good audiences to the Garrick.

New Play by Actress-Author.

Miss Cicely Hamilton, whose play, "The Child of Flanders," is being presented throughout this week at Watford by the Lena Ashwell Once-a-Week Players, and who is one of the most charming and talented artists of the company, has written another new play, for production early in January.

Amateurs' Gift.

As a result of the performance of "The Noble Spaniard" at His Majesty's Theatre, by distinguished amateurs, the sum of £183 will be handed to the Actors' Benevolent Fund.

Death of Richard Waldon.

The news of the death of Mr. Richard Waldon, lessee of the Royal Princess's Theatre, Glasgow, which took place on Sunday afternoon at his residence, Croesless House, Thornliebank, was received with much regret in the town with which he has been so closely associated since 1887. In his early days he distinguished himself as an actor. The funeral took place yesterday (Wednesday) afternoon at the Eastwood New Cemetery, Thornliebank.

Waller Licence Renewed.

Messrs. E. Lewis Waller, Ltd., have secured from the Public Control Committee of the London County Council a renewal of their licence as a theatrical and cinema artists' agency, carried on at 59, St. Martin's-lane, W.C.

When the matter came before the committee two weeks ago the Chairman intimated that when the company formally applied for a renewal of the licence the committee would require to be furnished with evidence as to the constitution of the company and its financial stability. Mr. Valetta, who appeared for the applicants, stated that the capital of the company was 3,500 shares, divided into 2,850 cumulative preference shares and 3,000 deferred shares. Mrs. Lewis Waller and Mr. Sam Richards were the directors, and Mr. F. E. Spencer secretary. There was a debenture, said Mr. Valetta, held by Mr. Townsend, but arrangements had been made for Mr. Sam Richards to take that over. It would be appreciated that the company was starting without any liabilities at all. They owed no rent, and had premises which could be let, at great advantage, for £1,000 per annum.

Schubert Songs.

Among the selections from Schubert, which are to illustrate the story of "Lilac Time," at the Lyric Theatre, are "Hark, Hark, the Lark," to be sung by Mr. Pounds and by Mr. Percy Hemming as Schubert's friend, the "Serenade," "Impatience," "The Trout," "The Brook," "The Last Waltz," some of the "Rosamunde" ballet music, one of the "Moments Musicales," one of the "Soirees de Vienne," and "Rosebud."

A wonderful old piano has been lent for the use of Mr. Courtice Pounds as Schubert in one of the scenes of "Lilac Time," by Broadwoods, from their famous collection of antique instruments.

Slots for Suburbans.

By way of shortening the journey from the Hippodrome to the Tube automatic machines for the distribution of tickets have been established in the vestibule of the theatre.

Accident to Cicely Courtneidge.

While Miss Cicely Courtneidge was crossing New Street, Birmingham, on her way to the Prince of Wales's Theatre, where she was appearing in "Pot Luck," she was knocked down by a motor-car. She bravely continued on her way, and took part in the afternoon performance, after a delay of no more than fifteen minutes. She had, however, eventually to give up her part awhile.

Distressed Repertory.

At the annual meeting of the Liverpool Repertory Theatre Company, a loss on last year's working, amounting to £3,965, was reported. The chairman, Colonel J. J. Shute, stated that there had been a diminution of receipts equalling £4,400. Notwithstanding, the company had been called upon to pay an entertainment tax of no less than £3,800!

World's "Spring Models."

A novel and interesting type of entertainment is now to be seen at Murray's Club. It is called "The Fashion Show," and is presented by Mr. Philip Moss, who has already successfully produced it in Paris, in Berlin, in Vienna, and at the Winter Garden Theatre in New York, but never before in England. It consists of a display of the spring fashions for 1923, worn by the twenty most beautiful mannequins of London and Paris. The novelty of the scheme is that the frocks, which range from sports and walking costume to evening and fancy dresses, are provided, not by one particular firm, but by the leading dressmaking houses of London, Paris and New York. At least forty different establishments are represented and the costumes are changed every day. "The Fashion Show" is given twice daily, during the Thés Dansants and Diners Dansants.

Frocks worth many thousands of pounds are to be seen at every performance, such as could not possibly be included in an ordinary stage production. This is because the world's dressmaking establishments are willing to share the cost of the show with the management in order to display their models to the members of the club and their friends. This does not interfere with the Chauve Souris entertainment by the Russian players, who were famous in Moscow as the troupe of "the green earth-worm that dieth not."

Undiluted Stevenson.

Mr. James B. Fagan says that his adaptation of "Treasure Island," at the Strand Theatre, on Saturday next, contains quite eight-five per cent. of Stevenson's dialogue. The first act has the Spy Glass Inn for its background; the second act proceeds on the deck of the "Hispaniola"; the third act on the island. In the third act there is an Arabian Nights sort of scene, revealing the treasure.

Benson and Beecham, Limited.

Sir Frank Benson played Shylock in "The Merchant of Venice" at the Duke of York's Theatre, on Saturday, in an emergency. For the nonce young Mr. Beecham's opera is on the shelf, but it is just possible that if "The Merchant of Venice" should be reproduced elsewhere, Sir Frank will appear again.

Satirising the Cinema.

It is stated that Mr. Robert Courtneidge has secured the English rights of "Merton of the Movies," an American play satirising the cinema.

Christmas Plans.

Henceforth the mid-week afternoon performance of "The Lady of the Rose," at Daly's Theatre, will be on Wednesday, instead of on Thursday. The change has been indicated to the management by the out-of-town applications for seats. The first Wednesday so engaged will be January 3. There will accordingly be eight matinées of "The Lady of the Rose" within two weeks, Dec. 26, 27, 28, 29, and 30, Jan. 1, 3, 5, and 6.

During Christmas week there will be an afternoon performance of "Sweet Lavender" at the Ambassadors Theatre every day. During New Year's week there will be afternoon performances on Monday, Tuesday, Wednesday and Saturday.

Bogus Managers.

In reply to a bitter complaint received from the Association of Touring Managers on October 26, the Variety Artists' Federation chairman suggested the setting up of a Protection Committee for the purpose of ridding the profession of proved bogus managers, comprising representatives of each of the following organisations: — The A.T.M., the V.A.F., the A.A., the A.M.U., and the N.A.T.E.

This suggestion was endorsed by the President of the Trade Union Congress (Mr. J. B. Williams), and other members of the Joint Committee, and afterwards unanimously adopted by a joint meeting of the Association of Touring Managers.

As a result, it was agreed by all concerned to establish a new body, under the title of the Touring Artists' and Managers' Protection Committee, for the purpose named.

This Committee "The Era" understands, has no intention to destroy or injure any section of the entertainment industry, but it is all out in an endeavour to eliminate the unfit, and in such a manner as shall redound to the credit and prestige of the many honourable men who are associated with the profession, who, after all, constitute the mainstay of the profession.

Mr. Albert Voyce, the Chairman of the V.A.F., said to a representative of "The Era," "We have set up a substantial fund to provide sinews of war to drive these adventurers off the road, and without the assistance of the law, or in spite of it."

Pleasantries of Pat.

According to the special correspondent of the "Daily Sketch," Pat Somerset strolled into a New York night club at a very late hour the other evening, by way of saying good-bye to Broadway, and shortly found himself on what they call the sidewalk, with two black eyes, a flattened ear, a loosened tooth, a severely bruised chest—and other details. The comedian who greeted him so pleasantly said he did it "because he couldn't think of anyone so hard up to be walloped." The dancing girl who accompanied Mr. Somerset said she had nothing to do with the matter, adding, "Any man who lets another knock him down is a zero in my young life." It is understood that Mr. Somerset sails for England immediately with Miss Edith Day.

A "Five Towns" Presentation.

After six years as manager of the Grand Theatre, Hanley, Mr. A. Bulmer has "crossed the way" to take a similar post at the local Theatre Royal. The "crossing over" was marked by a pleasant little ceremony at which the friends he had made at the Grand Theatre met together to wish him "Good luck," and present him with a hall-stand of Jacobean oak, and a Sheridan china cabinet as a mark of their esteem. Mr. Bulmer raised over £5,000 for charity during his six years at the Grand Theatre.

A Melville "Puss."

Frederick Melville has chosen "Puss in Boots" as the theme for his fifteenth annual pantomime at the Brixton Theatre. The show opens on Boxing Day with Lily Edwards as principal boy, Doris Ashton as principal girl, and Len Kilroy as dame. Wee Wally Walters is cast for "Puss" itself, and Fred Moule is to play the "Wicked Ogre." Woolmer Young, Murray and Dayne, Kitty Spencer, and Violet Beatrice, and Lottie Stone's Eight Sunbeams are also in the cast.

Children at Play.

Five hundred children of the unemployed of Holborn will be made welcome to the Empire, Holborn, at the first performance of "Where the Rainbow Ends" on Saturday afternoon, and afterwards to tea with the Mayor at the Town Hall.

"Southward on the Quest."

Presented at the New Scala Theatre on Monday evening, this pictorial record of Shackleton's last Antarctic expedition can be classed as one of the most interesting films ever seen. It has, too, an educational value, the Quest having reached a point further South than any previous expedition. The story was briefly but clearly told by Commander Wild, who had charge of the little vessel. Amongst the distinguished and representative audience present was Mr. Lloyd George. The film is certain to draw interested crowds for many nights to come.

Many Happy Returns to:

Letty Lind, Thursday, Dec. 21.
Claire Romaine, Thursday, Dec. 21.
Billy Caryll, Saturday, Dec. 23.
Fred Lewis, Saturday, Dec. 23.
Bertha Graham, Sunday, Dec. 24.
Grace George, Monday, Dec. 25.
Langhorne Burton, Monday, Dec. 25.
Adele Levey, Tuesday, Dec. 26.
Madeline Lucette Riley, Tuesday, Dec. 26.
H. Stanley, Wednesday, Dec. 27.

Sunday Shows.

Mr. Herbert Jay, proprietor of the Ambassadors' Theatre, Southend-on-Sea, applied to the local justices for a licence to give concerts on Sunday nights after 8 p.m. The Rev. Ewart James, of Cliff Town Congregational Church, President of the Free Church Council, opposed the application, which was not granted. Mr. Jay said in view of the present condition of theatrical business it needed all possible assistance. But local authorities seemed to deliberately discriminate between the theatre and the cinema.

Ragtime and Tragedy.

Mr. Justice Rowlatt awarded the Performing Right Society, Ltd., ten pounds in respect of an action brought against the Ciryl Theatrical Syndicate and Faraday. The defendant syndicate were the lessees of the Duke of York's Theatre, and Mr. P. Michael Faraday, of Chancery-lane, their managing director. They were alleged to have infringed copyright in "Mary" selections and "Colonel Bogey March" by playing them during the performance of "The Wrong Number." Defendants admitted infringement, and paid a small sum into court in satisfaction, but pleaded that they were not liable in law, as the selections were played by the orchestra without their authority.

Mr. Bobbé was the conductor of the orchestra, and he was retained by Captain Barry, director of the syndicate, on behalf of the syndicate, on the terms of £30 a week, he to engage and pay the musicians. Mr. Faraday, who held one-quarter of the shares in the syndicate, was to put on the play and find everything behind the curtain. When complaint was made Mr. Faraday took up the position that the orchestra alone were responsible for it. He dismissed Mr. Bobbé, but on receiving an explanation re-engaged him on a promise that there would be no further infringements.

Mr. Philip Michael Faraday said he was not in England when the infringement took place. His own name appeared as "presenting" the play. It was customary to give the name of a presentor, although all the London theatres were in fact run by limited companies. The play was brought from America by his partner, Mr. Stanhope, who produced it. The witness had the management and some money in it, and it was thought his name would be of value at the top of the bill. The selections complained of were played between the acts, and when the audience were leaving the theatre.

They attracted nobody to the house. Mr. Justice Rowlatt, giving judgment, said Mr. Faraday was wrong in taking up the position that the orchestra was responsible for the infringement of the copyright. He said he did not care in the least what they played. It was because of his not caring that the infringement took place, and he was responsible. There was ample evidence that he "authorised" the infringement, and there must be judgment against both him and the syndicate for £10 damages, costs, and an injunction.

"Hawleys of the High Street."

Conflicting statements as to the tenancy of the Apolla move Mr. Walter W. Ellis to protest that his comedy, "Hawleys of the High Street," will be played until further notice.

Pars. from the Provinces.

Our Manchester correspondent records a most interesting performance of "Les Cloches de Carnevilles" for the benefit of the "Chronicle" Cinderella Fund. Among the artists, drawn from the Manchester Ship Canal (Staff) Operatic Society, were Miss L. Scott, Mr. T. F. Pemberton, Mr. E. Angell, and Mr. B. McConnell.

Visitors to Manchester this week are the "Pins and Needles" company, the touring pantomime of Messrs. Jazon and Montgomery, "Jack and the Beanstalk," Mr. Walter Bishop's "Dick Whittington" company, and Mr. L. Poole's pot-pourri entitled "Punch."

"Wun Tu" is played with much acceptance at the Hippodrome, Manchester, by Mr. Frank Cochrane and company, according to our correspondent in that city.

Mr. Matheson Lang's company is playing "The Wandering Jew" at the Royal Court Theatre with much acceptance, according to our Liverpool correspondent.

The Shakespeare Theatre and the Playhouse are given up to preparations for the Christmas entertainment. Olympia, too, whither comes "Round in Fifty," from the London Hippodrome.

On Thursday last the Alexandra Players, South Shields, recorded their 50th performance during the current repertory season. The entire proceeds were handed over to the local fund for shoeless children, thanks to the generous impulse of the proprietor, Mr. Will H. Glaze.

Having been closed since the end of the stock season, the Theatre Royal, South Shields, which is owned by the Palace company, re-opens for the winter season at popular prices, with "French Leave." The Empire Theatre, next door, will be occupied by what is known as "The Annual Album," imported from Birkenhead. Then comes a series of pantomime touring companies.

Mrs. Kimberley's version of "Red Riding Hood" was successfully presented by her and Mr. Frank Liston at the Bordesley Palace, Birmingham, on Monday, and the principals included Dave O'Toole (Dame), Billy Stewart (Baron), Charles Birks, Claude Graneley, Miss Etta Ray (Boy Blue), Miss Betty Bush (Red Riding Hood), and Miss Virginia Clay (Boy Blue's sweetheart).

Portsmouth Fare.

Portsmouth amusement seekers are provided with some good fare this week. Robert Hichen's great Drury Lane success, "The Garden of Allah," is playing at the Hippodrome; the local stock company are doing "The King of Crime" at the Prince's Theatre, and a good variety programme at the King's Theatre includes the Ten Loonies, Jack Lane, Zetta Mor, Alfredo, Howard Rogers, Jephson and Du Barry, and Christopher and Columbus.

PURELY PERSONAL.

Gladys Cooper, by a strange coincidence, celebrated her birthday on Monday last.

E. S. Luke, general manager to Mr. M. L. Abrahams, was on Saturday last presented with an inscribed silver-plated tea service by the staff of Old Kent Picture House.

W. W. Kelly celebrated his 79th birthday on Saturday. The busy manager of the Shakespeare Theatre is also most active in the civic life of Liverpool.

Eustace Logan, not his father, Guy Logan, recently married Miss Teddie Payne, the Polly Smithers of the elder Logan's play, "Pretty Polly."

Robert Courtneidge's production of a new musical play, entitled "The Little Duchess," is due at the King's Theatre, Glasgow, on Monday.

Ernest d'Almaine, who reported at Daly's Theatre the other day, on his return from a tour with "Whirled into Happiness," and has been re-engaged to tour with "The Maid of the Mountains," is now a great-grandfather. He is 75 years of age, an old-time minstrel, and a fequent singer at Chapple's open-air concerts on Yarmouth Beach.

James E. Page, the Spettigue in "Charley's Aunt" at the Royalty Theatre this year, is nearing his 3,500th performance of the part.

Madeleine Robinson, who is this year playing Betty in "Where the Rainbow Ends," is a niece of W. Heath Robinson.

Herman Finck has just paid his first visit to Scotland. Asked if he had seen the Forth Bridge, he promptly replied, "No, I haven't seen the first three." Not a smile.

Irene Vanbrugh was a guest at the House Dinner of the Press Club on Saturday.

Gladys Cooper says it is two years since she had a real holiday. Moreover, Mrs. Tanqueray is a character which exhausts and depresses. Although Paula gave her a magnificent opportunity, she regards it as one of the parts that kill. So she bids it adieu.

Marie Studholme was a member of the jury trying the Berry divorce case.

Percy Burton—not forgetting the Richard—is just home from a trip to the Continent, where he has secured options on various plays.

Grock is a notable figure in the Christmas company at the London Coliseum.

Edward Percy Whaley, of Scott and Whaley, was fined £10 and costs at Horsham for driving a motor at a dangerous speed on the Brighton road.

Ennis Parkes, who takes a leading part in "Smoke Rings," a touring revue, is the composer of "Evergreen Eve."

Horton Cooper is playing his 89th butler, in "The Great Well," at the New Theatre.

G. H. Rennie, late of the Theatre Royal, Hebburn-on-Tyne, and the Grand Theatre, Stockton-on-Tees, has been appointed general manager of the Eden Theatre, Bishop Auckland.

Nellie Rennie, concluding a long season with Fred Duprez in "King Solomon, Junr.," this week, at Stratford, has been engaged to play the leading rôle in "The Way of an Eagle," which commences a provincial tour at Southampton on Monday week.

Antony Asquith, familiarly known as "Puffin," appeared as an aristocratic lady, in a play of his own, at Balliol College, Oxford, the other day.

EDINBURGH AUDIENCES ACCLAIM

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"**PUSS IN BOOTS**" Panto at the
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"The Sunday Chronicle" (Manchester)
for Dec. 17th says:—
"FLORENCE HELM is as dashing a Principal Boy as one could wish to see. She makes the feet go with her spirited rendering of 'IN OLD MADRID.'"

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ALEX YANTIAN'S Famous Orchestra.
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"VIA CRUCIS."

First English Performance.

Play, Founded on the Old Morality, "Everyman," Produced at the Memorial Theatre, Stratford-upon-Avon, on Friday, Dec. 15.

For its foundation "Via Crucis" absorbs one of the oldest and most frequently acted of the early moralities—"Everyman." The new play clothes this early interlude with additional characters, accessories, fresh scenes, songs, jests, and dances, and so adds just that measure of contrast and light-heartedness needful to transform it into a fully-fledged play.

The central figure is, of course, Everyman, and right well did Sir John Harvey acquit himself in this part. All the old fire, vim, and delightful change of mood and temperament demanded by this trying rôle were there, and made a great impression. Among other notable successes was his son, Mr. Michael Mackenzie, as Satan. As Everyman's Mother Miss Maud Milton had a graceful and wholly sympathetic part. Mr. Walter Pearce's conception and rendering of Everyman's Comrade was most effective. As Debtor Mr. Alfred Ibberson slightly overdid his part, but will doubtless correct this in future performances. Miss Lilian Christine as Everyman's Mistress was most dainty and alluring in a gorgeous peach-bloom flowing gown. Her rendering was free, natural, and queenly. Mr. Arthur Chesney's Everyman's Fat Cousin was a palpable hit, his stentorian voice and public love-making causing roars of laughter. In contra-distinction came Everyman's Thin Cousin, with the figure, voice and make-up of our old friend Slender, and most delightful was Mr. David Bain in this difficult rôle. He brought down the house with his droll song, "Woe, Woe," purposely sung partly out of tune. As Mammon Mr. George Cooke rises from a small money chest, to everybody's surprise, and his sardonic laughter will not readily be forgotten. Messrs. Reginald Tippett and Philip Hewland as Prologue and Death were sonorous, dignified, and stately. As Good Deeds Miss N. de Silva (Lady Harvey) has a lesser part, but the lines were given with her usual skill, and no small portion of the general ensemble is due to her critical acumen. Miss Marie Linden did well as Belief. Miss Dorma Leigh mightily pleased the audience as First Dancer with her graceful mime of "Rose and Dagger" dance.

The costly and supremely beautiful scenery was devised by Sir Aston Webb, P.R.A., and painted by Mr. Bernard White. The lovely costumes, a perfect feast of colour, were designed by Charles Buchel and Lady Harvey and executed by C. Alias.

"IN EVERY PORT."

At Plymouth.

New Musical Play, Libretto by Mr. Harry Wraight, Music by Mr. Gerald Phillips, Presented at the Theatre Royal, Plymouth, Dec. 11-16.

Lady Forester Fossiter ..... Mrs. R. H. Wagner
Rosemary Furlow ..... Miss Florence Hoyten
Betty Pettifer ..... Miss Georgie Tylor
Andrew Freeman ..... Mr. Harry Grose
Jack Trewen ..... Mr. Eric Hamlyn
Pedro ..... Mr. H. C. Minchinton
Garcia ..... Mr. A. Hoyten
Juanita ..... Miss Dorothy Lark
Pepita ..... Miss Mabel Rundle
Dolores ..... Miss Mabel Grose
Diaz ..... Mr. George Ayres
Narcluda ..... Miss Phyllis Chadney
Ahondi ..... Mr. Leo Farrar
Clio ..... Mrs. M. Brock Stoneman
Abdulla ..... Mr. Hubert Grant
Lucia ..... Miss Majorie Senthard
Boccacio ..... Mr. A. H. Martin

The play was a remarkable success, and the curtain rang down on the last performance on Saturday amid a tempest of enthusiasm. The author achieved something of a coup at the outset in securing the co-operation of Mrs. R. H. Wagner, who not only undertook the presentation of the play, but also designed the picturesque dresses worn, planned the tableaux, and arranged the dances. Moreover, the cast, which consisted of the leading amateurs, had the advantage of a professional coach in Mr. O. E. Potier, the stage manager and producer.

The underlying idea of the play is that the sailor has a sweetheart in every port, and the story has to do with the adventures of Lieut. Andrew Freeman and Lieut. Jack Trewan, who have their true loves, Rosemary Furlow and Betty Pettifer, at home. In the course of five scenes of the first act, the ports of Spain, Italy, and Egypt are visited, and in each case charming maidens fall in love with the heroes who become the central figures of gorgeous scenes and exhilarating Spanish, Italian, and Egyptian dances, in which specialities are introduced by Miss D. Lake, Miss A. Lucas, and Miss Mary Underhill. In the second act the Venetian scene is artistic, and the song "Do All Men Love Like This?" is a great hit. Andrew finds himself outwitted by a married woman, and there is a piquant situation when the two English sweethearts arrive. The final scene is in England, where, at Lady Fossiter-Fossiter's town house, the lovers' differences are composed.

In the rôle of Andrew Freeman, Mr. Harry Grose proves himself a genuine comedian, and he is effectively seconded by Mr. Eric Hamlyn, while Miss Florence Hoyten, Miss Mabel Rundle, Miss Dorothy Lark, Miss Mabel Grose, Miss Irene Buckingham, Mrs. M. Brock Stoneman, and Miss Majorie Senthard all distinguished themselves both in acting and singing.

The songs were full of melody, and the music light and blithesome.

INTERLUDE PLAYERS.

"Business is Pleasure."

Comedy, in Three Acts, by Lincoln Innfield, Produced at the Kingsway Theatre on Sunday evening, Dec. 17.

Mrs. Peacey ..... May Nightingale
Margaret Peacey ..... Una Dysart
Elizabeth Peacey ..... Julie Kean
Augustus Peacey ..... Clive Currie
Silas Bird ..... Tom Shelford
Lord Stranmore ..... Albert Raynor
Anthony Denison ..... Ronald Ward
Lady Diana Weatherby .. Olivia Burleigh
Lady Charlotte Foster .. Ruth Maitland
Dawson ..... Reginald Gosse
Footman ..... Claude Horton
Mr. Pointer ..... Henry Walton
Mr. Cowden ..... Gilbert Davis
Dr. Ferguson ..... J. Smith Wright
Detective Inspector Sharp ..... Alan Mowbray

This new comedy was well done by the Interlude Players on Sunday evening, and performed before a large, distinguished and friendly audience, but proved to be of little intrinsic merit. That the audience was uncommonly distinguished was possibly due to the fact that the pseudonym chosen by the authoress was an unsuccessful attempt to conceal the identity of the Marchioness Townshend.

The story of this comedy is not at all new, and the characterisation feeble. It's only good quality is a certain smartness in the dialogue, but this is allowed to develop into an eternal striving after verbal fireworks that very quickly becomes irritating, and tends to destroy interest in and sympathy with the characters. The chief character in the play, is a tiresome old chap, Augustus Peacey, who is always thinking out schemes, which never mature, for making fortunes. He did—so it is said—once make a fortune, although that is very difficult to believe. The fact that he at once lost it again, one can more readily accept. Lord Stranmore, very fortunately, falls in love with one of his two daughters. His lordship invites the girls to stay with him at his country mansion, and the other daughter quickly becomes engaged to another local landed proprietor. Then "an important member of the Stock Exchange Committee" telephones to the mansion the news that some old shares possessed by Augustus, and thought to be valueless, will bring him £20,000, and with this the play ends.

The only real interest in the performance was the acting of Mr. Clive Currie as Augustus Peacey. He brought both charm and eccentricity, in large measure, to bear upon the character, and has to be credited with a subtly humorous portrayal. Other clever people in the cast included the Misses Una Dysart, Julie Kean, Olivia Burleigh, Ruth Maitland, Messrs. Tom Shelford, Albert Raynor, J. Smith Wright, and Alan Mowbray.

"BABES IN THE WOOD."

At Chelsea.

Fairy Play in Two Acts. Written by Hope Caryll. Music and numbers by Flora M. Fairbairn, Noona Macquoid, and Cyril Weller. Produced at the Chelsea Palace Theatre, Saturday, Dec. 16.

Rufus ..... Ella Clements
Osbald ..... Betty Clements
Benjamin ..... Lola Waring
Araminta ..... Betty Scorer
Carlo ..... Marjorie Pickering
Baron ..... Daphne Jay
Jane ..... Joyce Arthur
Oliver ..... Eileen Weller
Dame Guffin ..... Madge Cooper
The Spirit of Greed .... Agatha Carroll
Dream Mother ..... Gwen Carpenter
Pixie of the Woods .... Sylva Cloude

The professional students of the Mayfair School of Dancing achieved a notable success on Saturday afternoon, when they presented, for the first time, a new version of the old fairy tale before a large audience. The novel setting was placed in the spacious times of good Queen Bess. The outstanding performance of the fairy play was the "Ballet of the Seasons," a wholly delightful spectacle, featuring the Spirits of the Woodland Flowers.

Pretty, tuneful numbers were much in evidence, particularly pleasing was Miss Fairbairn's "Welcome to the Land of Nod" and "Ever Near You," while the audience redemanded "Mr. Moon-Man's Song," the composition of Miss Noona Macquoid. Mr. Cyril Weller's orchestration and his music for the bustling "Pillow-Fight Dance," and the invocation "With Tails a-Twirling," call for special notice.

Among the many clever kiddies, mention must be made of Miss Sylva Cloude, a handsome, impish, and wholly delightful Pixie of the Woods. The Rufus and Osbald of Miss Ella and Miss Betty Clements were in the true vein of low comedy, and vastly amused the house, their duet being re-demanded. Miss Daphne Jay was just right as the Baron, while Betty Scorer won all hearts as the winsome serving-maid, Araminta. Marjorie Pickering was highly useful as good dog Carlo, and the Babes were sweet in the hands of Joyce Arthur and Eileen Weller. Cora Carew should also receive praise for her smart Mr. Moon Man.

Miss Flora M. Fairbairn was the producer, and Miss Noona Macquoid directed the elocution and singing.

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THE PICK OF THE BUNCH

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Among the many Christmas annuals of the moment none is more interesting and attractive than that issued by the newest recruit to periodical literature, "Brighter London." The ordinary issue is 2d. per copy; the Christmas number costs 6d., and is well worth the money, with its budget of good stories and a profusion of clever drawings and coloured plates. There are no fewer than 48 pages, to which a notable contributor is Mr. F. St. John White.

The production of Peter Wilkins' pantomime—the entire production from the Princess Theatre, Glasgow—is proving a great success at the Empire, Preston. There is a cast of 70 artists, including the Bros. Hanaway. Rehearsing in Preston has been in progress for some considerable time, and the production on Monday exceeded the best anticipations, Messrs. Harry McKelvie and Brete Harte personally supervising it. There is a host of talented artists, and the wit and humour introduced in every scene are mirth-provoking.

The recognised home of pantomime in West London is the King's Theatre, Hammersmith, where Mr. J. B. Mulholland will celebrate the 21st anniversary of the opening of his beautiful theatre with an elaborate production of "Aladdin." He has gathered together a fine company of charming vocalists, merry comedians, and graceful dancers. At their head is Miss Gwen Lewis as Aladdin, Miss Phyllis Beadon as Princess, Miss Cissie Vaughan as the Geni of the Ring, Fred Wolgast as Abanazar, Frankland Grey as Widow Twankey, with Misses Zelda and Freda Jensen as principal dancers.

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Libretto by George Grossmith and P. G. Wodehouse. Music by Jerome Kern.
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Heather Thatcher, M. Fortescue, Molly Ramsden, Vera Lennox, Geoffrey Gwyther, Dorothy Hurst, Thomas Weguelin.

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PREMIERES OF THE WEEK.

"THE GREAT WELL."

At the New.

A New Play, by Alfred Sutro, Produced on Tuesday, Dec. 19.

Annette Haverfield	Agatha Kentish
Sparkes	Herton Cooper
Simon Banks	Michael Sherbrooke
Camilla Starling	Laura Cowie
Mrs. Challenor	Mary Jerrold
Peter Starling	Matheson Lang
Major Arnold Darenth	Reginald Owen
Smithers	Alick Chumley
Bentley	Frank Vosper
Sir Wilmot Canfield	Athole Stewart
Granville Tracy	A. W. Tyrer
Milford	Clifton Boyne

Out of not unfamiliar material, and with the help of acting now excellent, now of a moderate quality, Mr. Alfred Sutro gave us one more of his wonderfully workmanlike plays in "The Great Well," at the New Theatre last night. The acting success of the evening, let us say at once, was achieved by Miss Mary Jerrold, not, for once, in the character of a gentle, pathetic old lady. She is the middle-aged energetic auntie of the family party, who has invested a few pounds in the Great Well; and promptly assumes the anxieties and activities of a great operator on the Stock Exchange. It is an unobtrusive, immensely amusing performance. Never say "comic relief" where this graceful and charming and clever lady is concerned. But her performance is a gem of comedy, nevertheless; and such a relief to the strenuous scenes of a play which certainly has the theatrical quality strongly marked.

Mr. Matheson Lang is never at his best in modern clothes, and he is quite unlike a city man. He lacks the keenness and the polish. If you can imagine Othello become a half commission man, uncomfortable at his desk—here you have him. The dramatist has been characteristically careful to explain the situation. Peter Starling's rise from his office stool to the position of managing director of a great oil company had been extraordinarily rapid. He had not had time to get education—only to get a wife, a wife of the kind without which no character such as that of Peter Starling is complete in fiction, but especially on the stage.

Miss Laura Cowie plays the part of Camilla Starling to admiration. She is temperamental—a little disgusted by her heavy-weight husband; a little angry with him for finding so much to keep him away from her, and yet not willing to engage him by a mere amenable attitude towards his caresses. "Two months married, and separate rooms," says one of those outspoken young women, without whom no modern play is complete. Camilla finds a congenial companion in ex-Major Darenth, who had been in the Army with her husband, and by that grateful creature for some kindness, carried forward on the tide to fortune. For this the gallant soldier's gratitude was to try his hardest to seduce the wife of his benefactor. Camilla nearly gave way, but not quite. She certainly gave so much cause for suspicion that a divorce court judge would hardly have seen a doubt of which to give her the benefit. And she certainly gave to her unappetising cavalier information which he sold to an unscrupulous outside broker, who sold a bear of such dimensions that it nearly brought the mine to ruin. No doubt its fluctuations have been managed with the help of some City expert, occupying himself innocently on the stage for once. But one finds this technicality tiresome. The gripping interest is in the scenes between Camella and her husband. She has been watched and given away by a sneaky but faithful secretary—another stagey figure, in the hands of Mr. Michael Sherbrook. Peter calls his wife some very nasty but not undeserved names. She bears it with a certain dignity, but at length she is vindicated from the charge of supreme sin. The mine comes nobly through the strife and wells up more oil than ever. Camilla whispers to her strong, silent man that she is going to have a baby. And, while the curtain gently unrolls its kindly cover he crushes her to his bosom, as Ethel might say.

DICKENS AT THE VIC.

'The Cricket on the Hearth.'

From Shakespeare and the Elizabethans to Dickens is a long step, and Mr. Robert Atkins' adaptation of "The Cricket on the Hearth," produced at the Old Vic. on Monday, again made it clear that Dickens is more suitable in a big chair before a fire than behind the footlights. However, this new stage version of one of the most popular of all Christmas stories is a good shot at getting the Dickens atmosphere on the stage.

Much of the success is due to Mr. D. Hay Petrie, whose Caleb Plummer had the true Dickensian flavour. Mr. Wilfred Walters was well cast as dear old John Peerybingle. It is the kind of thing he can do to perfection. Mrs. "Dot" Peerybingle was played with rare simplicity and grace by Miss Eileen Butler. Mr. Rupert Harvey did well as old Tackleton; Miss Jane Bacon was excellent as the blind girl; and a striking, very effective study was given by Miss Florence Buckton as Tilly Stowboy.

Father Andrew's Nativity play, "The Hope of the World," preceded the Dickens play. It has been seen several times before at the Old Vic.

"SWEET LAVENDER."

At the Ambassadors.

Play, in Three Acts, by Arthur Pinero, Revived at the Ambassadors Theatre.

Mr. Geoffrey Wedderburn	Wilfred Forster
Clemens Hale	Jack Hobbs
Dr. Delaney	E. Lyall Swete
Dick Phenyl	E. Holman Clark
Horace Bream	Henry Caine
Mr. Maw	Gerard Clifton
Mr. Bulger	Denier Warren
Mrs. Gilfillian	Ada Ferrar
Minnie	Isobel Elsom
Ruth Rolt	Lilian Braithwaite
Lavender	Ann Trevor

It was only to be expected that the young critic would find "Sweet Lavender" old-fashioned and infinitely amusing. But what does it matter? The ordinary playgoer, who goes to the theatre for his pleasure, but who is interested to see what so delighted his predecessors, who is, perhaps, even old enough to remember the original production, and to cultivate the pleasures of memory, came up in as many of his thousands as the Ambassadors Theatre could contain, and seems of a disposition to encourage this charming comedy to a long run.

If the truth must be told, some of the performers were of a disposition to accentuate the weak points of the story. "Sweet Lavender" is no doubt meant to be a simple and ingenuous child. She had the irritating quality of silliness on Thursday, and she was helped in this exhibition by her *vis-à-vis*.

But it was not so much little Lavender whom we went out to see, as weak, whimsical, lovable Dick Phenyl. We don't know if the life of the Temple to-day is the life of the Temple of thirty years ago. What little tragedies of failure and of folly it enclosed! Dick Phenyl is nowadays spoken of as a mere shape of the stage. It may be so—it may be not. But when Pinero drew him he was certainly flesh and blood, living, humorous, appealing, pitiful. Mr. Holman Clark has made the interesting revelation that he saw Terry, but the picture had faded. Memory had come back as rehearsals proceeded; he had a sub-consciousness that he was reproducing Terry's performance, so far as in him lay. To a considerable extent one is able to endorse this statement of Mr. Holman Clark. Of course, there are differences. Mr. Clark has a mellifluous style. Terry's staccato utterances, his curious vowel intonation, were quite his own. Mannerisms, if you like, and yet you felt you knew and loved Dick Phenyl. He was something superior to Terry's stage tricks—it was no wonder he attracted sensitive sensible audiences who had no taste for sloppy sentiment, who felt, in fact, they were assisting—many a playgoer came again and again and again—in the establishment of an epoch-making play, as remarkable and as edifying and as estimable as anything since the days of Tom Robertson.

A POOR PLAY.

"Enter Eilah McDonald."

Comedy, in Four Acts, by Morrice Seaton, Produced at the Little Theatre, Friday afternoon, Dec. 15.

Walter Ransome	Gordon Bailey
Ken Canterbury	Edward Valentine
Eric Willingham	Alan Mowbray
Colonel Cragg-Ruggles	Russell Barry
Eilah McDonald	Dorothy Edwards
Dora Franklyn	Helen Coram
Mrs. Chenies	Ethel Stalman
Tilly	Mercia Cameron

In a lecture on "Dramatic Criticism," given by one of our best-known dramatic critics to the members of the Society of Women Journalists a few years ago, the speaker emphasised the importance of leniency—of kindness—towards the efforts of the unknown dramatist, lest, he said in his own words, any little buds of promise should be scorched and withered by the destructive judgment of the critic. It is as well to bear this in mind when writing of "Enter Eilah McDonald," presented for one matinée at the Little Theatre on Friday afternoon. The kindest thing is to say as little as possible.

Eilah McDonald, a young Australian "down and out," enters Walter Ransome's life by attempting suicide from the Thames Embankment. Walter, an impressionable young artist, saves her, gives her food and sympathy, and an introduction to an influential journalist, who takes her bundle of rejected manuscripts and makes her rich and famous in an incredibly short time. Eilah feels that she owes a debt of gratitude to Walter, and finding him deserted by his models for the "altogether," offers to pose for him. After a feeble struggle Walter accepts. This greatly annoys the young actor to whom Eilah is engaged, and the girl is so much hurt at his annoyance that she breaks off the engagement and consoles herself with the journalist, who fortunately sees the inward nobility of her action. The pretty little girl from Wales ("Gold Welsh Wales," as Walter loves to call it), to whom the painter is devoted, also misunderstands the relationship between Walter and Eilah, but is quick to apologise with tears when the matter is explained to her, and all ends happily, except for the young actor, who is sent off to break in horses in Australia.

There is small chance for any display of acting in Mr. Morrice Seaton's play. Miss Dorothy Edwards worked nobly at the part of Eilah, and Miss Helen Coram was a pretty and promising ingenue.

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'ANTONY SETTLES DOWN.'

At the Shaftesbury.

Farcical Comedy, in Four Acts, by J. O. Francis, Presented by the Repertory Players, on Sunday, Dec. 17, at the Shaftesbury Theatre.

Bentley	C. Osborn Adair
Lady Ferris	Elspeth Dudgeon
Mr. Treveridge	A. Harding Steerman
Evelyn Ferris	Marie Royter
Gertrude Seatle	Louise Hampton
Emily Laurence	Mary Lincoln
Arthur Baynton	Neil Curtis
Margery Wayne	Margot Drake
Jane Brown	Gipsy Ellis
Antony Ferris	William Kershaw
Sir Simon Ferris	Alfred Clark
Daphne Chisholm	Faith Liddle

If Mr. J. O. Francis would cut down some of the tedious introductory matter in the first act, and get rid of at least one superfluous character, he could convert his play into a really amusing farcical comedy. There are some really funny situations, and a score or so of very witty lines. The play is worth a little working-up, and if some of the duller patches are brought up to the pitch of the rest of the play, "Antony Settles Down" could conceivably take its place on the boards for a run.

Antony is an intellectual scapegrace whose principal offence is that he has written a volume of "Essays on Rebellion." This is a serious matter for his self-made father, Sir Simon Ferris, who is well on his way to a peerage. Sir Simon thinks that marriage will cure his son of his Bolshevik tendencies, and issues a mandate that Antony shall propose to at least three girls within a month. As he has no desire to marry any of the ladies suggested, he secures the help of his father's personal secretary, a charming young woman called Margery Wayne. She skilfully arranges that each of his proposals is rejected, and finally consents to a mock engagement to herself to appease the stern parent's wrath. Naturally, she and Antony fall in love with each other, and the last act shows how the lady succeeds in bringing off a real engagement. It would have improved the play if the audience had been allowed to realise that all the time Miss Wayne had been securing refusals from the other girls she had made up her mind to secure Antony for herself.

The best performance was given by Mr. Alfred Clark, whose handling of the part of Sir Simon was marked by its firmness. Mr. William Kershaw extracted a good deal of real fun out of Antony, and he was particularly good in the three proposal scenes. Miss Margot Drake acted well as Margery Wayne, and a very high-spirited, rather well-drawn, young girl was capitally played by Miss Marie Royter. Miss Gipsy Ellis appeared to advantage in a small part, and there were good performances by Miss Elspeth Dudgeon, Miss Louise Hampton, and Miss Faith Liddle.

(*Continued at foot of next col.*)

"THE CLAWS."

At Pax Robertson Salon.

Play in 2 Acts, by Manuel Linares Rivas. Translated by Charles Alfred Turrell. Produced for the first time, at the Pax Robertson Salon, on Sunday, Dec. 17.

Sol de San Payo	Pax Robertson
Dona Esperanza	C. A. Arfwedson
Santa	Catherine Robertson
Primitiva	Enid Keele
Dona Tadea	Esmé Lewis
Dona Ursula	Jessie Lothian
The Marquis	Leonard Dainton
The Cardinal	Edmund Earle
Alvaro	Keith Hamilton
Don Tirso	Alex Robbins
Don Acisclo	Donald Kinghorn
Don Antero	Arthur Temple
Marcelo	William Murry
Father Muinos	Bruce Moir

Miss Pax Robertson continues to exploit Spanish drama, and her latest production, "The Claws," is a rather lugubrious play, with divorce—Spanish style—as its principal theme. Rivas' clever dialogue has been well translated by Mr. Turrell, and Sunday night's audience expressed their approval. The play is purely Spanish, and shows how married life can be lived happily and unhappily in that country.

The proud Doña Esperanza has a daughter, Sol de San Payo, the adored wife of a noble Marquis, and the happy mother of children. On the other side of the picture is her cousin (Santa), married to a criminal "rotting in prison" under a long sentence. A chivalrous gentleman (Alvaro) is anxious to win her love, but cannot marry her, as 30 years must elapse to make her a free woman. Then, like a thunderbolt, comes tidings from America that the Marquis had contracted a marriage in that country while studying law, had divorced his wife, who had married again, and on his return to Spain had espoused Sol de San Payo. Her family (with the compelling hand of her uncle, the Cardinal Archbishop) insist on the unhappy girl leaving her husband—"it would be mortal sin to live under the same roof." The Marquis finds a way out. He kills himself, and leaves a distraught woman to mourn him. It is all rather grim drama, showing what puppets of fate human beings are.

Miss Pax Robertson gets every emotional ounce from the part of Sol de San Payo. Mr. Leonard Dainton played the ill-fated Marquis with an intensity that won a cordial recognition..

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THURSDAY, DECEMBER 21, 1922.

PRODUCTIONS AT THE HALLS.

THE great increase in the number of productions at the variety theatre is giving cause for alarm to the single act. Throughout the whole of the L.T.V. tour this week there figures only one real variety bill; the remainder is taken up with revue, melodrama, farce, and musical comedy. Out of 18 companies 10 are frankly revue, while others follow closely on the lines of that commodity. The fact that it is Yuletide affects the position but little, for there are only three pantomimes in the list.

The Rage for Revue.

It needs only the smallest perception to discover that with so many productions in the field, the single turn has but little chance. It will be urged with some degree of reasonableness that the revue artists are identical with those of the halls, but this is not true in every case. More often the revue artists are drawn from the ranks of the "legitimate," and are not always names that could be featured on a variety bill. Chorus numbers and dancing interludes make up the remainder of the programme that would otherwise be occupied by variety acts. Consequently the date books of individual acts show a beggarly array of empty spaces, with no prospect of their being filled in the immediate future.

It has been said more than once quite lately that the days of the revue are numbered, but that opinion was expressed years ago, and still it is with us. The taste of the public for spectacular display on the halls has been whetted, and there seems little likelihood of them being satisfied with an act without some extraneous support in the way of scenery or chorus, such as the revue is designed to supply.

The preference for revue displayed by caterers for the halls is easy to understand, since it enables them to provide a week's attraction at about half the cost, in most cases, of an ordinary variety bill. Comparing the audiences drawn by the revue with those attracted by a variety company, there seems little doubt that their preference is justified. Localities differ in regard to taste in entertainment, but, striking an average, a production with a meaningless title and a company including no recognisable names, however formidably billed, seems capable of drawing a house equal in capacity to that attracted by a variety company besprinkled with "stars."

The Importance of Names.

But will the public continue to patronise such programmes? Our experience is that variety-goers are guided a good deal by the names that appear on the bills, and, although at present they take the revue for what it is worth, they will come back to the old habit of looking for their proved favourites. The spectacular production is good in its way, but it should have the backbone that can only be supplied by those artists who have won the suffrages of the public, and whom they know can "deliver the goods." Names count, and artists who have won their way into favour by meritorious work are more valuable than those projected into popularity through the medium of block type. We do not object to the exploitation of fresh talent in the halls, but we do think that those who have won their spurs in the profession should have first preference when programmes are being made up.

The current pantomimes do not lack names in their companies, which are made up chiefly of music hall artists, and there are many of the latter who, crowded out of the Christmas plays, would be available for the other productions which occupy the boards of the variety theatres. Instead, they are allowed to lag superfluous on the stage, although they are at the zenith of their powers.

We have it on official authority that conditions, both industrial and commercial, are improving, that trade is reviving, and that spending power will be greater in the immediate future. It is imperative that the entertainment business should maintain its reputation for excellence in supplying the means of recreation, and if it is to make the best of the wave of prosperity which everyone hopes is at hand, those who feed the market should take no chances in regard to the quality of the wares supplied.

CONFESSIONS OF A FATHER.

WHY HE NOW BREAKFASTS ALONE ON SUNDAY.

By ROBERT HALE.

Confessions of a father! The title may sound interesting enough, but what have I to confess about? What have I done? And yet the space allotted to me in "The Era" would be inadequate were I to publish the whole of my confessions in full, even if I wanted to do so. But I don't.

I must, however, make a confession, if only to justify my text. It will not be about myself, but about others; and those others are my children.

I have always tried to keep my children off the stage. You see, I live at Maidenhead, and, being a father, naturally I always look forward to a quiet day on Sunday, away from the constant worries of the profession. But suddenly my daughter Binnie informs me that the photographers are coming down from town, and there is a hunt round for decent clothes in which to meet the visitors. They come; we talk shop, and they go at length. Then more shop!

At the top of this my boy, who was intended for Oxford, suddenly fancies the stage as a profession. I try everything I know in an endeavour to prevent him from being so foolish, but, alas! without avail. The result is that he has come into the profession, having understudied Mr. Clifton Webb, the dancer, at the London Pavilion. And he is now busy cracking old tales which I heard 100 years ago. They are new to him.

As a consequence, instead of living, as I had hoped, the peaceful life that all comedians should live on a Sunday, and cutting out everything appertaining to shop, I have—Well, that is one of the penalties of being a father.

I cannot really stand it; I have to breakfast alone. Besides, I am not allowed to use my motor-car. My children drive it. All I am given permission to do is to pay for the licence and the repairs.

Despite these confessions, however, is there a father who would enjoy life without his children?

Alluding to Binnie, here is a true story, which ought to be interesting. In 1891 Charles Hawtrey rehearsed me at the Comedy Theatre, and, curiously enough, he rehearsed Binnie in "The Dippers" at the Criterion some little time ago.

We are now on the verge of the pantomime season—the great festival for the children. I have played in no fewer than 18 pantomimes, but I do not like them now. That is another confession.

Why do I not like them? The reason is because, as an artist, I know exactly how long they are to run. It does not matter whether or not it is a great success; it has its season. I would not mind if pantomimes ran, say, for a year without a break. My longest period in them was 16 weeks.

And yet I love pantomime—that is, the old-fashioned pantomime. I enjoy playing the clown; I have done it. The last time I played the Pantaloon was with Teddy Payne. I have reviewed pantomime, and have also played the principal boy—"Robinson Crusoe," at the Alhambra, in 1914.

What I prefer best is, of course, farcical comedy. There is plenty of room for it, in London at any rate, and it is a great pity there is not more of it played. In it there is plenty of scope for the comedian. You have got to make your own situations if you wish to be a success. For instance, when I played in a certain West End production I started with six typewritten pages of talk, and I think when I had finished my "lines" could not have been put on 60 foolscap pages.

What are my future plans? Well, at the moment I cannot say. "Biffy" bids fair to be a success at the Garrick; but the difficulty artists in management have is to get a theatre. I have

tried five or six times to get a theatre. Indeed, I intended going into the provinces for three or four weeks with a production, and then coming to London; but each time I was foiled because I could not get a suitable theatre. When I did get one, it was such a surprise that I was seized with lumbago and had to go to bed for several days. I think it was the surprise that made me ill.

And when one does get a theatre he discovers that, instead of presenting a play off his own bat, like Frohmann always did in the days gone by, he has to present one by arrangement with so-and-so; perhaps by an agreement with people who merely own the lease of the theatre. The fear I have got now is that I can only have the stage by arrangement with the carpenter; the electric lights by arrangement with the electrician, and the hose by arrangement with the fireman. And by the time you have mentioned everybody's name by arrangement, you will have filled quite a column advertisement in "The Era."

What amuses me is that the critics, generally speaking, take umbrage at farce. They do not like it because it is not a classical performance, and usually lead off in their notices with the remark: "Of course, it is a farcical comedy." What might they have expected of such a production? Did they expect it to be a play by Galsworthy, or one of Shakespeare's? Critics even predict the length of the run of a farcical production.

We have got to live down this criticism; and I really think we are living it down.

These are the confessions—and the opinions—of a father.

AS YOU LIKE IT.

"Battling Butler."

Next Monday there will be plenty—battling with champagne corks!

* * *

But none will draw better than Jack Buchanan.

* * *

"Sweet Lavender," as we all expected, appeared quite fresh after being laid away.

* * *

"Pantos. Get Going."

Thus runs a headline. And when they get going more, they'll go getting more.

* * *

Meanwhile, the best pantomime number is said to be "Shuffling"—the best of the pack.

* * *

When a theatre-goer calls a play "ghastly," it may be a compliment; perhaps he's been to "The Cat and the Canary."

* * *

Returning the Compliment.

One critic of the Shaftesbury play asks why audiences should be made to shriek? Hang it all! Many actors do!

* * *

Another critic plumps for a short first-night speech. In fact, a curt 'un.

* * *

A motto for stage-hands: Many hands make lights work.

* * *

In Lena Ashwell's Company.

"What do you call yourself?" "'Once a Week Player'——" "I see. And now you've strengthened up a bit?"

* * *

We are told to watch out for Vachell's new play to follow "The Dover Road." Hey, mark it!

* * *

Last week's birthdays: Jen Lat-on-a Friday, Fay Dav-is on Friday, too, Wee Georgie Wood be on Sunday, and Yvonne Arnaud.

* * *

Irish drama at Westminster: "His House out of Order."

TOUCHSTONE.

THE PLAY IN PARIS.

Another Curel Play—Sundry Revivals—Yvette Guilbert Renews her Mediæval Representation—A Boxer at the Alhambra.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—"Habits acquired through environment yield to instincts when the environment is absent," is the professed basis of the three-act melodrama "Terre Inhumaine," by Viscount François de Curel, presented by R. Darzens, at the Théâtre des Arts, on Wednesday. It is a war yarn, situated in an enemy country. Paul Pariot, a native of Lorraine, has joined the French Army and is employed in the espionage service. As an aviator he is sent to the place of his birth to fetch papers which will be handed to him by a spy serving in the German administration. He flies over the front and lands secretly well behind the enemy lines. A peasant sees him alight, and for his own safety Paul kills this embarrassing witness, afterwards donning the dead man's clothes, to enable him to visit his mother. In this disguise he boldly enters his former home, where Mme. Pariot has a billeted boarder, Princess Victoria, wife of a German General in the district. This lady has come to see her husband, but her wish remains ungratified. She is on friendly terms with her landlady, and not offended because this Lorraine peasant does not conceal her love for France. She even learns the family history, and has admired a photograph of Paul. Thus when he enters the house she recognises him. The handsome young aviator, fearing the enemy will be informed of his presence, decides to suppress this second witness, so pretends to make love to her. Victoria suspects his evil designs, and declines to leave the house with him. But she receives him in her room. Next morning Paul has proof that the woman is betraying him. He hesitates to kill her (as Judith loved and murdered Holopherne), but realises that his safety is at stake. It is his mother who commits the deed, while Paul flies back to France, leaving the patriotic Lorraine peasant to meet her doom. This story is powerfully treated by a master hand. It constitutes a thrilling play, particularly as it is well acted by Louis Gauthier as the aviator, Eve Francis as the Princess Victoria, and Mme. Kerwick as the devoted mother.

"La Sonnette d'Alarme."

The title ("The Alarm Bell") of the three-act farce by Maurice Hennequin and Romain Coolus, produced at the Théâtre de l'Athenée on Friday, refers to the attack of gout which warns the gay dog familiarly called Bobby, at the age of 45, that he must cut out the night cabaret business with his rich cronies. A niece, with her husband and mother, come up from the provinces and take up their residence in Bobby's bachelor flat. The simple Suzanne quickly becomes a fascinating Parisienne, frequenting the best resorts and fashionable dressmakers, and most anxious to look agreeable in Bobby's eyes, while her husband remains a provincial yokel. The uncle falls in love with his coquettish niece, and they plan to elope, but Bobby wisely recants in the nick of time by pretending a further attack of gout, restoring Suzanne to her husband. The laurels go to Augustine Leriche in the rôle of the musical mother-in-law, who captivates the heart of Bobby's friends, and marries one.

"Les Rantzau."

The Ambigu Comique, under the direction of Paul Gavault, late director of the Odéon, is becoming a repertoire theatre, to the list of which was added last week the charming 4-act comedy, "Les Rantzau," by Erckmann and Chatrian. It is a story of two brothers who squabble over a will, hate, and finally are reconciled, the rôles being portrayed by Jean Coquelin, Maxime-Lery, Clerment, and Mlle. Flore Mignot as the daughter, loved by the son of her father's enemy. Felix Fourdrain has written a new score for the incidental music.

"Le Marchand de Venise."

Firmin Gemier has revived, at the Odéon, the French version of "The Merchant of Venice," which he produced at the Theatre Antoine two years ago, personally playing Shylock, a part in which he has since made himself famous. Though not adhering strictly to the original text, it is an admirable production.

"Le Beguin."

This three-act comedy, by Pierre Wolff, was revived at the Theatre du Vaudeville on Thursday, replacing "Femmes," by L. Marchand, after the short run we foreshadowed. "Le Beguin" was produced in 1900 by Mme. Rejane, and Mme. Gabrielle Doriat now plays her rôle of Yvonne, the lady who went wrong and deceived both her elderly protector and younger lover by carrying on with a man of her own choice, otherwise designated a "beguin" in local slang. Though over twenty-one years old, the bright comedy still retains its freshness.

Yvette Guilbert.

A delightful musical entertainment occupies the stage of the Theatre Albert I., organised by Yvette Guilbert, who inaugurated her winter season here last evening (Saturday) billed as "Soirées Chantantes." She is assisted by her company of young French and American girls, after their successful tour in Holland. The first part is devoted to tableaux inspired by stained-glass windows of Gothic cathedrals, with liturgical and mediæval religious chants. The second half of the artistic bill is more joyous, being culled from XIIIth century light operas and ballads, wherein M. Godard is heard to advantage. The programme terminates with modern ditties rendered by Mme. Yvette Guilbert, and a march of animated dolls by Misses Elizabeth Moffat, Eugenia Buyko, Sibyl Mandell, and the troupe.

"Isabelle et Pantalon."

A two-act comic opera thus entitled, was given on Tuesday at the Trianon. It is the first stage effort of Roland Manuel, who has already made a name with concert music. He has combined two schools in this effort, the recitative Italian style and the audacious modern, with the result that the musical playgoer hardly knew how to take it. Moreover, the librettist, Max Jacob, pursued the same extremes by evolving his action in XVIIIth century Venetian sets, with our old Christmas friends, Harlequin, Pantaloon, and Columbine, of ancient Italian comedy fame, as the principal characters, but using up-to-date slang. The story concerns Pierrot defeating Harlequin when he tries to release the fickle Zerbinetta from a hospital where she is detained by Dr. Pantaloon, the lady naturally being an accessory to the fact. André Caplet conducts, having a somewhat ungrateful task. The patients' chorus is perhaps the most tuneful morceau.

At the Alhambra.

There was a big crowd at this popular music hall on Friday evening to sample the new show provided by Chas. Gulliver and the Variety Theatres Controlling Co., which included the début in Paris of Billy Matthews as a full-fledged variety performer. He appeared in a sparring exhibition with a partner, providing a ten-minute act. The supporting bill is up to the mark, as usual, and we can again congratulate the local manager, Mr. J. Brooke, for the clock-like manner in which the varied show is presented. The French comedian, Felix Galipaux, will appear at the Paris Alhambra at the end of this month in a sketch, "Octave," which he will revive.

O.P. CLUB'S GUESTS.

POPULAR MANAGERS AT HOTEL CECIL.

Bright lights of the West End stage illumined the Banquetting Hall of the Hotel Cecil on Sunday, when the O.P. Club entertained to dinner Messrs. George Grossmith and J. A. E. Malone, in token of their entry into management, and the principals of three current London successes—"East of Suez," "The Cat and the Canary," and "The Cabaret Girl."

Sir Ernest Wild, K.C., presided over a gathering of some 300 ladies and gentlemen.

In the view of the chairman, who proposed the toast of "Our Guests," Mr. Grossmith is a specialist in encores. Two years ago he was the guest of the evening at one of these special dinners of the Club, and he had now the unique distinction of an encore dinner. He enjoyed that distinction because he had made London brighter and younger, and therefore better. Mr. Malone he described as the driving force of the late George Edwardes at the Gaiety and at the Adelphi.

Mr. Malone and Mr. Grossmith acknowledged the toast. The latter said he and Mr. Malone were commercial managers, and they were proud of it. In fact, they were rather snobbish about it. The world of Commerce today was the most fashionable world there was. Mr. Malone and he were fortified with the conviction that not for many years in the history of the stage had the English theatre been on such a high level. There had been new plays and notable revivals, a record season of Gilbert and Sullivan, the successful début of the national opera in the provinces, a healthy revival of vaudeville, and last, and not least, the introduction of the corollary of the theatre—the cabaret, which would do more to brighten London and to attract visitors than anything else.

Mr. T. McDonald Rendle proposed "The Members of the Companies," and three popular ladies, after voicing their thanks, responded in rhyme.

Miss Mary Glynn added:

"Come and see your little Mary
In the 'Cat and the Canary."

Miss Dorothy Dickson thus expressed herself:

"If a treat you wish to fix on,
Come and see your Dorothy Dickson."

Miss Meggie Albanesi:

"Don't heed the vagaries of cats and canaries,
Or Cabaret Girls free and easy;
You'll find you real cue is
Just Eastward of Suez,
And pray don't forget Albanesi."

THE VARIETY WORLD.

To Vaudeville Golfers—Knickerbocker Club Festivities—Comedian in Motor Smash—Variety Again at the Palladium.

A Golf Reminder.

Members of the Vaudeville Golfing Society are reminded that the competition for the Colonel Walwork Cup takes place to-day (Thursday), at Sudbury (conditions "by bogey"). This is the last big event of the year. Mr. Talbot O'Farrell is the latest member of the Society.

Knickerbocker Club Dance.

After the big Billiard Tournament on Sunday many trooped across to the Knickerbocker Club and finished off the evening at the dance. The gathering at the Club was unprecedented, and everybody enjoyed themselves heartily.

Tuesday next, Boxing Day, there is a big festivity at the Knickerbocker Club (including a dance). A similar function will be held on New Year's Eve, Sunday, December 31.

Leo Dryden.

Mr. Leo Dryden professes great satisfaction at his inclusion in the De Courville Company of Old-Time Music Hall Stars. Obviously "The Miner's Dream of Home" is his selection, but, necessarily, a short selection. Ten turns in forty minutes—and there are to be no encores—is the order of the day. Mr. Dryden has been reading with the utmost interest the reminiscences of his old friend Harrington, appearing in the columns of "The Era." Says he: "I blushed like a pillar-box when I read his panegyric." It is upwards of thirty years since Mr. Dryden first sang "The Miner's Dream." He declares that it is as popular to-day as it was then. Certainly the singer seems as vigorous and effective. His grandfather was one of the designers of the Victory; his father was a pioneer of the music hall, a pianist and vocalist in a Radcliff free-and-easy 70 years ago. Meanwhile, Mr. Dryden has been a world-wanderer. He can sing in Italian, in French, and in German, too, if need be.

J. W. Rickaby's Motor Smash.

His many friends will congratulate J. W. Rickaby, the popular comedian, on his escape from serious injury in a nasty motor accident he had on Monday near Hockliffe, a Bedfordshire village. They will also sympathise with him on account of his wife's serious injuries. She was unfortunately thrown out of the car, and sustained a sprained ankle, an injury to the shoulder, and severe shock.

Mr. Rickaby was driving his 25 h.p. Vauxhall to Birmingham, and a car overtaking him swerved inwards, so that for safety he was obliged to mount the grass, and so struck a telegraph pole, which snapped off. The impact drove his head through the windscreen, with the result that he was cut on the head and had a bad eye, together with a bruised or wrenched shoulder and arm. Neighbouring farmers, Mr. and Mrs. Hoar, took them in and extended great kindness until Mrs. Rickaby had rested and recovered from the shock somewhat. They then took a taxi to Bletchley and trained to Birmingham. Mr. Rickaby was too long delayed by the accident to appear at the first house at the Birmingham Empire, but managed to go through his turn at the second house, though the strain was severe. On Tuesday he had developed a stiff arm and shoulder, while his wife was confined to her room, requiring rest owing to the effect of the unfortunate shake-up which she received and the injury to her ankle. The latest news is that she is getting on as well as can be expected.

Football.

Playing at Acton on December 17, with a ball presented to the club by Young Buffalo, the Shepherd's Bush Empire beat the Holborn Empire by 2 goals to nil, after a strenuous and clean game. Mr. J. Christie, Stoll's London district manager, kicked off, and showed his appreciation by contributing to the Shepherd's Bush club's funds.

Variety at the Palladium.

On Boxing Day, in addition to the concerted turn, "Veterans of Variety," introducing numerous old-time variety artists, Mr. Charles Gulliver is presenting the Seven Russian Midgets, in a delightful play-ballet, "Conte de Nuit a Paris."

The Midgets' heights range from 2ft. to 3ft. Andre Ratoucheff, 2ft. 2in., is the chief actor. He comes from Siberia, is accustomed to a winter temperature 42 degrees below zero, and in his own country is quite a distinguished painter. Catherine Akmolinskata, the principal actress, is 3ft., and is the daughter of a Cossack. Like Andre, she comes from Siberia. Marine Iamtchikoff, première danseuse, is 3ft. 4in. Max Kozirenko, the comedian, is just as tall as Marine. Mocrina Kourassa and Gregoire Kichtim and Agrippine Neijmak complete the list.

Lorna and Toots Pounds, who recently appeared in "Rockets," are returning in a new act. Charles Austin is coming back in "Parker's Burglary"; Wilkie Bard will be seen in "The Bailiff," and Percy Honri, Sam Mayo, Les Bastiens, acrobats, the O'Gorman Bros., and Dorothy Varick at the piano, complete the fine programme.

Proud Papa.

Mr. Arthur H. Williams, the popular manager of the Empire Theatre, Nottingham, and his charming wife, have received many congratulations on the arrival of a baby girl.

Glasgow Panto. Frolics.

A rollicking time is anticipated at the Grand Hotel, Glasgow, on Christmas Night, when the pantomime artists of the city will gather together to enjoy their turkey and Christmas pudding, and will wind up with a dance that will go on through the wee sma' hours of Boxing Day. Despite the heaviness of the work at this particular season, it is only right and proper that these "strangers in a strange land" should have some enjoyment of their own, and it was with this idea that the Theatre Royal artists—being first to arrive in Glasgow—inaugurated the Pantomime Artists' Christmas Night Supper and Dance.

Hengler's Wardrobe Mistress.

Madame Saroni, the aged wardrobe mistress at Hengler's Circus, Glasgow, died at Blackpool on Monday of last week, in her 92nd year. She occupied her position in the circus for 52 years, and was an autocrat in her own domain; even Mr. Hengler always asked her permission before crossing the sacred portals! Our readers will remember that two years ago we recorded the presentation made to Madame Saroni on her 90th birthday.

Wish Wynne.

Mr. Walter Bentley is now acting as sole representative for Miss Wish Wynne, who has returned from a very successful tour in Australia.

Doodles and Glasgow.

When it was at first thought there would be no circus season in Glasgow this winter, the popular droll, Doodles, signed on for the circus season at Olympia. When the Water Circus opened at Hengler's, he was there all right, but it has been found impossible to get the London contract cancelled, so Doodles appeared in Glasgow until Saturday last, when he had to leave for London.

At the Lyceum.

Miss Edith Verdune, the premiere danseuse and charming daughter of Mr. Will Pullen, of the Plough Hotel, Clapham, who has done much excellent work with the Carl Rosa Opera Co. at Covent Garden Theatre, in "Sally" at the Winter Garden Theatre, etc., will be seen in "Robinson Crusoe" at the Lyceum Theatre this season, this being her third pantomime at this house under the Melville management.

"Who's the Girl?"

A musical comedy-extravaganza, with words, lyrics, and music by Franch Couch, was produced on Monday, December 11, at a special matinée by Harry Carr, at the Palace Theatre, Ashford.

Mrs. Dobson.

Returning to Liverpool recently after attending the V.A.F. Ball, Mrs. Dobson was taken suddenly ill with the 'flu, and is only just able to resume her duties at the studios. Her medical adviser has ordered her to take a few weeks' holiday on the Continent, as she is in need of a complete rest and change.

Joe Mott.

Joe Mott has written and composed a new song, entitled "My Little Jenny," which is being sung by Stanley Lupino at the Hippodrome. He has also written a fine comedy scene for him.

James Stewart.

The Original Tramp at the Piano, James Stewart, was one of the hits in the bill at the Holborn last week, his amusing patter and gags creating much merriment. James is at Luton this week, and follows with Halifax, then returning to town.

"Mr. Tower of London."

For the past two weeks "Mr. Tower of London" has been renewing acquaintance with London audiences and doing very well at Lewisham and Poplar. This week the company is resting, their first week out for over two years, a sure proof of the success of the show, which is booked practically solid for the next twelve months. Next week it opens again at Portsmouth, and the following week will be at Wood Green.

Daimler and Eadie.

Alec Daimler and Dora Eadie were unable to fulfil their engagement at Chatham last week, Miss Eadie suffering from laryngitis. They are appearing at Blackpool this week, and play the Stoll tour in town the following week, shortly commencing rehearsals for "The Barnstormers."

Joy Vane.

After three years in the Colonies, Freda Danilo recently returned from South Africa, which season followed a tour in Australia and New Zealand. Freda, who is no longer a male impressionist, has changed her name to Joy Vane, and is now appearing under the management of Frank E. Franks, playing Dandini in "Cinderella," which opened at the Queen's, Leeds, on Monday.

At the Alhambra.

The Alhambra Christmas programme will include the Trix Sisters, Whit Cunliffe, Coram and "Jerry," Van Dock, the Fuji Family, Denise and Jan, Bert Hughes, Penrose and Whitlock, and the musical absurdity, "Wrangle v. Wrangle."

Christmas Week at the Coliseum.

Alfred Lester, in his new sketch, "The Night Porter," will be one of the stars at the Coliseum next week, the fine bill also including Grock, Frank Fay, Artemus, Gwyneth Keys, Takio with his Film Jungle, the Egypse Camp Company, and Frank Cochrane (the Cobbler of "Chu Chin Chow"), in his musical fantasia, "Wun-Tu."

The Lyceum's "Crusoe."

Good Christmas fare is always expected by Lyceum patrons, and Walter and Frederick Melville invariably oblige with a pantomime of the real bright and sparkling order. This season's venture, "Robinson Crusoe," will open on Boxing Day. Nancy Benyou will be principal boy, Dainty Doris principal girl, and the Bros. Egbert, Billy Caryll, and Dick Henderson principal fun-makers. The libretto is by Leedham Bantock, and the music composed and arranged by H. Sullivan Brooke.

Death of Mrs. Percy Victor.

Mr. Percy Victor, manager of Cannock Hippodrome, sustained a severe loss by the death of his wife on Sunday morning. Although Mrs Victor had recently undergone a serious operation, she appeared to be making good progress towards recovery, but, unfortunately, complications ensued which rapidly proved fatal. Deceased was only 30 years of age, and was the only child of Mr. Wharton, manager of the Scala, Stourbridge. In professional circles she was highly esteemed.

Ivy Luck.

In Ivy Luck, who is appearing in the title-rôle of "Cinderella" at the Queen's Theatre, Leeds, Frank E. Franks, the producer and principal comedian, is confident that he has discovered a clever "Cinders." Eva Macdonald, who is playing Prince Charming in the same production, is another accomplished artist whom Frank hopes to retain under his management for a number of years.

Charity Matinée at Leicester.

By the kind permission of Sir Oswald Stoll, a matinée took place at the Leicester Palace last week, in aid of the War Widows and War Orphans' Santa Claus Fund. There was a big programme, which was thoroughly enjoyed by a crowded house, and thanks were accorded to Sir Oswald, Mr. Trueman Towers (the manager), the artists, and the staff.

The Joe Elvin Tribute.

Additional to those already announced, following is the list of contributions to date to the Joe Elvin Tribute Fund:—

Harry Masters, £10 10s.; George H. Elliitt, £10 10s.; "Oh Be Joyful," £10 10s.; J. W. Rickaby, £10; Mr. Hymack, £5 5s.; W. Davies, £5 5s.; Gertie Gitana, £5 5s.; E. J., £5 5s.; Max Darewski, £5 5s.; Nellie Wallace, £5 5s.; Charles R. Whittle, £2 2s.; Tom E. Hughes, £2 2s.; Fred Duprez, £2 2s.; Tom Edwards, £2 2s.; Russell Carr, £2 2s.; Du Calion, £2 2s.; Will Fyffe, £2 2s.; Lowdini, £2; Eddie Gray, £1 1s.; Charlie King, £1 1s.; H. J. Corner, £1 1s.; Haydn Wood, £1 1s.; Marie Dainton, £1 1s.; Herbert Cave, £1 1s.; Vernon Watson, £1 1s.; Chris Richards, £1 1s.; Crazy Hicks and Pass £1 1s.; Feloris, £1 1s.; Arthur Were, £1 1s.; Bros. Obo, £1; Pierce and Rosslyn, £1.

Per Bert Errol.—Bert Errol, £3 3s.; Nixon Grey, £3 3s.; Kirkby and Hudson, £2; Mr. Crabtree, £1 1s.; Malcolm Scott, £1 1s.; Jenny Hartley, £1 1s.; Kiddy Kennedy, 10s. 6d.

Per Harry Claff.—Alice Hollander, £1 1s.

Per Tom E. Conover.—"Sammy in Society" Co. (Tom E. Conover, Gertrude Kaye, Jack Dalglish, Emily Dubris, J. Rallis, Lucy Murray, Teddy Francis, and others), £4 5s.

Per Meyer Goodman (Henschel's Agency).—Kerrison, £3 3s.; Helen Charles,, £2 2s.; John Morgan, £1 1s.; Edwin and Elton, £1 1s.; Frank Liston, £1 1s.; Gus Bauer, £1 1s.; Leon Zeitlin, £1 1s.; Artemus, £1 1s.; Jimmy Russell, £1. Additional subscriptions received through Mr. Goodman from W. J. Morton, L.C.C., Percy Tosh, Adams' Agency, Miss Semon, Billy Bristow, Rip Foley, Miss O'Gilvie, Mrs. Moody, W. Bridgman Evans, F. C. Knight, Jerry Draver.

A matinée in aid of the Fund will be held on Feb. 1 at the Palladium, kindly lent by Mr. Charles Gulliver.

So that a complete return of the Fund may be made at the time of the matinée, it is requested that all subscriptions be sent to the Fund by Saturday, Jan. 27.

Subscriptions should be sent to the Joint Hon. Secretaries, "Joe Elvin Tribute" Fund, 18, Charing Cross road, London, W.C.

Happy Lilian Lea.

At the Princes Theatre, Bradford, Happy Lilian Lea has been specially engaged by Mr. Laidler to play second girl and to understudy the principal girl in "Dick Whittington." This clever young artist is making her first appearance in pantomime.

BILLIARDS TOURNAMENT.

Successful Effort for Brinsworth.

Thurston's Grand Hall was well filled on Sunday when the big Billiards and Snooker Pool Tournament in aid of the Variety Artists' Benevolent Institution took place. The tournament had been arranged by Mr. Sam Mayo, under the auspices of the Vaudeville Golfing Society, and among those present to witness an excellent programme of events were Mr. R. H. Gillespie and party, Mr. Harry Masters and party, Miss Alice Lloyd, Miss Marie Courtney, Miss Claire Romaine, Mr. and Mrs. Billy Blevet, Mr. and Mrs. J. W. Rickaby, Mr. Sam Barton, Mr. Geo. Sanford, Mr. Harry Pastor, Mr. Charles Pastor, Mr. Frank Boor, Vasco, Mr. Harry Marlow, Mr. Talbot O'Farrell, Mr. John Barton, Mr. Lew Stephan, Mr. Dave Carter, Mr. Kid Lewis, Mr. and Mrs. Bert Terrell, Mr. Sid Wood, Mr. Rowland Jones, Mr. Freddie Malcolm and Mr. Bert Errol. The tournament was dedicated to the memory of the late Miss Marie Lloyd.

The Billiards.

There were some splendid billiards from the very start. Tom Newman, in his game with Sam Mayo, promptly put up a break of 92, and ran out winner easily. Sam created much laughter by departing in the middle of the game, remarking, "Ring me up if I'm wanted." A similar fate awaited Mr. J. W. Rickaby (deputising for Mr. Geo. Robey) in his game with Claude Falkiner, the professional running out with an unfinished break of 100. More amusement when Sam Mayo murmured, "Memorial card of Rickaby, 3d." Willie Smith continued the rout by dismissing "Brownie" Carslake, the well-known jockey, and much merriment was provided by Mr. Charles Austin, in his match with Freddie Fox. In spite of his humorous remarks, however, Charlie managed to put up some good shots, and won his game. The semi-final heat between Newman and Falkiner provided more splendid billiards, and that between Willie Smith and Charlie Austin more amusement, and in the final Willie Smith beat Tom Newman, thus winning the silver cup presented by the Vaudeville Golfing Society.

Mr. Gillespie Beats Mr. Masters.

Mr. Gulliver being unable to attend on account of ill-health, Mr. Harry Masters took his place in the match with Mr. R. H. Gillespie. Both Mr. Gillespie and Mr. Masters proved themselves to be no mean exponents of the game. Mr. Gillespie quickly made a break of 16, which Mr. Masters followed with a useful effort. Later in the game, however, Mr. Gillespie forged ahead, and took his score to 47, and, after a spurt of Mr. Masters, finished winner fairly comfortably.

Sam Mayo Wins the Snooker Cup.

The snooker was not nearly so one-sided as the billiards. "Brownie" Carslake, for instance, brought off a clever victory over Willie Smith, whilst Sam Mayo, after starting quietly, put in some brilliant shots towards the end and, providing a most thrilling finale, won neatly. Claude Falkiner, however, beat Talbot O'Farrell, and Mr. R. H. Gillespie proved himself as adept at snooker as he is at billiards, beating Charlie Austin after a tight struggle, which lasted until the last ball. Owing to the exigencies of time, the semi-finals and final were played off by electric snooker (three red balls only on the table). The finalists were Sam Mayo and Claude Falkiner. At one juncture Sam laid a snooker that even Falkiner could not negotiate. Playing brilliantly, Mr. Mayo eventually ran out winner comfortably, and thus gained the silver cup presented by Mr. Sidney Bernstein (the Edmonton Empire).

Mr. Gillespie made a felicitous speech, thanking the players, and Mr. Sam Mayo in particular. He took this opportunity, he said, now that his tenure of office as president of the V.A.B.F. and I. was expiring, of thanking the members of the profession for the way in which they had worked for the Institution. Mr. Mayo, in responding, paid a tribute to Mr. Dave Carter, Miss Clarice Mayne distributing the prizes at the end of what was a fine evening's entertainment. It should be added that the M.C. was Mr. Moss Deyong, the referee and handicapper Mr. George Reid, and the markers Messrs. Tom Case and Charles Chambers.

Doff Dee.

At the Chelsea Palace last week Doff Dee was responsible for many delightful contributions in that capital show, "Sparklets." Other outstanding items of "Sparklets" were those of Mark Dennison (a good comedian), Jack Raymond, Bessie Bendon, &c. Miss Dee has recently returned from a successful tour in Australia.

Stars at Birmingham.

On Tuesday night a number of pantomime and musical hall stars appeared at Birmingham Town Hall in aid of the Lord Mayor's Unemployment Distress Fund. The Misses Susie Belmore and May Carpenter (principal boy and girl at the Theatre Royal panto.), with their colleagues, Mr. Billy Merson, Mr. Dick Tubb, and Hanlon Bros., were there; and from the Alexandra Theatre pantomime were Mr. Jack Shires and Mr. Teddy Stream, with the Sisters Reeve and Mr. Will Gardner, as well as the Dominion Singers and Martell Bros. The music halls were represented by the jolly Two Rascals, Mr. J. W. Rickaby, Mr. Sammy Shields, Mr. Herbert Cave, Miss Dorothy Darlington, Mr. Dan Whitley, Miss Gwenyth Keys, Mr. Dudley Dale, Mooney and Holbein, and so on.

LONDON VARIETY THEATRES.

THE COLISEUM.

The Mullaney Brothers open the programme here this week, and the audience greatly relished the crisp style of this breezy duo.

Mr. John Luxton, the singing vagabond, was heard in "Drink to Me Only With Thine Eyes," "Out of Sight," "Mary," and "Margot," all given with great charm and effect.

Mr. Finlay Dunn played the piano and burlesqued everything and everybody in his own inimitable manner, commencing with a take-off of the "Opening Chorus of Revue." Then came that talented Russian newcomer and fiddler, Malvina, who gave an agreeably rendered pot-pourri.

Miss Margaret Halstan received a big welcome in the one-act play, "The Greatest Invention of All," in which she is ably supported by Mr. Garry Marsh and Miss Mary Raby. Miss Muriel George and Mr. Ernest Butcher make their invariable hit with selections from their delightful repertoire. Van Dock, the Italian cartoonist, scored a success. Grock and Partner, in their musical and comical absurdities, went with a roar, and D'Arty and Partner also did extremely well in their Humpsti-Bumpsti act.

THE ALHAMBRA.

Visitors to the Alhambra during the week would be well advised to make a point of being there when the curtain rises, for the programme opens with a dancing act, every bit of which is much too good to be missed. The dancer in question, Miss Maria Crisetta, presents a variegated assortment of types of her art—Spanish, Eastern, and finally a lively Russian number.

Miss Marie Lawton, the well-known English vocalist, with her perfectly trained voiced, equally perfect diction and harp-playing, forms the musical feature of the programme. On Monday evening Miss Lawton was in excellent voice.

Miss Ellis Drake is appearing with her company in one of her own playlets, entitled "My Husband," that gives her ample scope for displaying her characteristic Scotch humour.

The "comic relief" that is usually introduced into acts with the horizontal bars is not as a general rule of a very exhilarating order, but the Four Flying Julians provide a notable exception. Then there is W. V. Robinson, extracting real music from a mouth-organ and telling new stories; Masu, the Japanese hand-balancer, performing feats of wonderful strength and skill; Austin Layton, a young man with a remarkable unbroken voice; and Charles Austin, in an amusing and clever new three-act sketch called "Parker's Burglary," which was fully noticed last week; and the popular Trix Sisters, who are given the heartiest of receptions.

HOLBORN EMPIRE.

"Come On Steve!" a bright musical farce, is at the Holborn Empire this week. It introduces us to those popular comedians, Scott and Whaley, whose eternal squabblings have been an infinite joy to music hall patrons for many a long day. "Come On Steve!" finds this clever couple bickering as usual—to the accompaniment of hearty laughter. For the rest, Mr. Garry Lynch, an unusually bright juvenile lead, dances and sings blithely in several numbers, partnered by Miss Doris Lennox as the heroine, and Miss Ruth Probyn proves herself to be a fine dancer in a picturesque ballet. Remaining parts are being capably filled by Mesdames Crystal Heather and Inez O'Connor, and Messrs. Hugh E. Robinson, Albert Hayzen, and Billy Fiman.

CAMBERWELL PALACE.

With plenty of humour, dancing and excellent singing, Fred Karno's musical comedy revue, "Oh! Yes!" continues its merry way, and the patrons of the Camberwell Palace on Monday showed much appreciation of this harmonious medley. In revues much depends on those engaged to provide the comical side of the business, and in this respect Jackson Owen is never lacking. As Biffins he appears in various scenes, and whilst he is "on" the merriment never wanes. His sallies with Ashford Shaw and Mona Frewer reveal the sense of genuine fun which characterises the true comedian. He is ably supported by a capable company. Doris Chappell, Florence Harrington, and C. C. Andrews are all accomplished artists, whilst Connie Leonard and Leslie Rome engaged in some clever dancing acts. A pleasing feature was the singing of the Harmony Four.

VICTORIA PALACE.

Miss Florence Smithson, the Song Bird from Old Drury, is topping the bill here this week. Marie Dainton "stars the stars" very successfully, her impersonations including Hilda Glyder, Connie Ediss, and Miss Ethel Levey. Norah Blaney and Gwen Farrar's well-known act proves much to the liking of Victoria Palace audiences. Gaston Palmer's juggling is exceptionally clever.

Austin Rudd is very funny, and is reaping a harvest of laughs with his three excellent numbers, "Come Inside," "Bobbing Up and Down," and a parody on "Ma."

Les Jardys, a lady and gent. gymnast, are a good show, and Arthur Ferris' character studies in song are well received. Gaston Morel makes an efficient deputy for Cissie Lupino.

WOOD GREEN EMPIRE.

One of the chief features of the programme at the Wood Green Empire is the Irish comedy sketch, "Patsy," presented by Chris Sylvester and company, and which keeps an audience in continuous laughter from start to finish. Chris Sylvester and those working with him make the most of the comical situations.

Talbot O'Farrell also brings Hibernian mirth to bear, and with some of his latest successes is given an ovation from old admirers pleased to hear him once more. Sidney Edwards, who is quite entitled to style himself the Card Master, gives an interesting exhibition of his skill.

Noni and Horace introduce both novelty and fun into their ever-welcome musical contributions.

Neil McKay and Partner, the latter being a lady, who dances gracefully and sings pleasantly, are fully entitled to the unstinted applause bestowed upon them, music and amusing stories being cleverly mixed in their much-appreciated turn. Dolly Victoria and Brother, in an up-to-date trick cycle act; the Hengler Brothers, silent comedians; and Rip Foley, in comedy characters, complete.

BRIXTON EMPRESS.

"Bi-bo-Bi" ("The Sousa of the Bells") opens this week's programme with a clever musical act. Mme. Dalmere, with her miniature table circus, has some exceedingly well-trained animals, and this item was keenly appreciated. Dusty Rhodes received his usual hearty welcome. He has an excellent number in "Love's Kisses." Laurence Alen followed with a first-class ventriloquial act, which was much enjoyed. Les Brissons, the famous Danish dancers, gave some impressions of Parisian night life, and their dancing was picturesque in the extreme. Bessie Clifford made a great success with some popular favourites, such as "My Daddy." Andy McPherson, a very droll Scotsman, told some excellent yarns; and the Flying Potters, with some sensational gymnastic feats, completed.

THE WOLVES.

Stanley Lupino Chosen as First Player.

The Grand Council of the Wolves held its first meeting on Friday last, Mr. Stanley Lupino presiding. The appointment of the following officers was ratified:—

First Player, Stanley Lupino.
Super Master, Barry Lupino.
Prompter, Alfred Mansfield.
Assistant Prompter, John H. Henschel.
Property Master, Victor Crawford.
First Utility Player, Alfred Herald.
Call Boy, Joe Niott.

The object of the Wolves are declared to be to promote charity, fellowship, and good will throughout the entertainment industry.

In a chat with a representative of "The Era," Stanley Lupino said, "'The Wolves' movement is no joke. It is a great big organisation that is going to help everybody in the profession in the long run to have a better feeling and a more charitable outlook than they have ever had before.

"Some great people belong to the 'Wolves'; and let it be known that the 'Wolves' are composed of people who have not got to think anything of themselves, but of others.

"When the 'Wolves' meet there is no one higher than another; everyone is merely a player. No shop is spoken. We simply meet to see what can be done to make the profession a happy family. Sometimes there will be seated around the table managing directors, agents, 'star' comedians, supers, chorus boys, stage hands, financial magnates, the Church, a Rabbi. It is lovely to see it.

"I am anxious to welcome into the pact, as First Player, anyone who feels he would like to think of, and help, someone else than himself."

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson; M. D., Mr. Joseph D. Rodgers.—The Macdona Players, in "Pygmalion," "Man and Superman," and "You Never Can Tell."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Henry Godwin; M. D., Mr. J. Shepherd.—Bette and Marsh, Five Petleys, Walton Bros and Ray, J. P. Ling, Jick Coran, Barras Bros., Pop Carson, and pictures.

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Alex. Lamont.—Principally picture programme. Turns, Dunoon Sisters and Chris Kenny.

ACCRINGTON.

PRINCE'S THEATRE.—R. M., Mr. Fred W. Green.—Evelyn Brent and Clive Brook in "The Experiment," and "The 'U. P.' Trail," are the leading attractions here.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred H. Jackson.—Dave Davis presents "The Swanee Minstrels,' who repeat their former success.

BATH.

PALACE.—D., Mr. W. S. Pearce.—Heading the bill here is Geo. Pickett and Co., including Dorothy Wilmer, in the farce "The Early Bird." An old favourite, Frank Powell, returns to amuse all with his diverting patter. Hetty Ruby, comedienne and dancer; Carr and Hamill, in music and dancing; Mimi, the dainty lady on the luminous table; and Edith Faulkner, aptly described as "the candid girl," all work successfully to please the audience.

PUMP ROOM.—D., Mr. John Hatton; Mus. D., Mr. Jan Hurst.—Douglas Bird is engaged to impersonate character studies of Dickens' "Children's Tales of Christmas," being a collection of plays, and fairy ballets are given by the Bath Citizen House Players. On Saturday the well-known tenor, John Coates, will be the "star" attraction.

BELFAST.

ROYAL HIPPODROME.—G. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—Wal Langtry heads the bill, and on his return visit has again achieved an enviable success with his character creations. Miss Mabel Leslie and company appear in a vaudeville act comprising mirth, melody, and burlesque. George French, the popular comedian, is always welcome here; and Collins and Russel appear in their act, "The Customs Officer and the Tourist." Leo Cud introduces his musical navvies, featuring Miss P. Sydney, the so-different comedy girl. Also filled are The Buckleys (Jerry and Kitty), with their comedy boomerang hats; Carlos Menard, novelty violinist; and Le Dair, comedy conjurer.

ALHAMBRA THEATRE.—G. M., Mr. H. Houston.—The vaudeville element here is sustained by Jack Belton and Minnie Osborne and a piano, introducing bright songs and dances.

COLISEUM THEATRE.—G. M., Mr. W. Gibson Bradley.—Appearing here are the Sadler Elsie Four, in their mysterious Protean dancing act.

BIRKENHEAD.

ARGYLE THEATRE.—S. P. and M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. J. Whitelock.—G. H. Elliott, the chocolate-coloured coon, heads a capital company, also comprising the Royal Merry Four, capable comedians and dancers; Nell Greig and company, sketch artists; Josephine La Barte in songs and impressions; the Shantons (Tom and Billy); Emily Hayes, vocalist; Billy Riley, with his concertina; and Brown's Royal Bioscope.

HIPPODROME.—S. P. and M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—Andrew Melville presents "A Mystery Man," with Young Buffalo and his trained horse, "Hector," as leading features.

BLACKPOOL.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The variety programme includes Jennie Benson in "Slices of Life," Tom Stuart, Daimler and Eadie, Elliott's Musical Candies, The Uniques, May Starr, Ward and Long, &c.

BOLTON.

THEATRE ROYAL.—M. D., Mr. W. R. Bleakley; A. M., Mr. John Moncur.—Messrs. Jazon and Montgomery present their "Robinson Crusoe" pantomime, with Miss Elizabeth Hyde as principal boy.

HIPPODROME.—M. D., Mr. W. R. Bleakley; M., Mr. W. A. Collison.—Walter Saltoun and Aimée Grattan-Clyndes' drama, "A Mormon's Favourite Wife."

GRAND.—M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth.—Macford's Mysterious Clock; Con Ingham and Co. in "Misery O.K."; Macdonald and Payne; Tom Fagan; Three Sisters Fordyce; Ethel Bull; Fay and Fay.

BOOTLE.

METROPOLE.—M. D., Mr. J. Leslie Greene.—Miss Dot Stephens and Co. in "Sunshine Sally."

BRADFORD.

PRINCES.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—On Saturady next Mr. Francis Laidler presents the pantomime, "Dick Whittington."

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Phillip A. Lennon.—Fred Karno presents "1922" revue.

PALACE.—P., The Macnaghten Vaudeville Circuit, Ltd.—M., Mr. Edward Charles.—Dorothy Elsey presents the circus revue, "The Showman."

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. & L., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—"Sunshine and Laughter," including Wylie Watson and Billy Rego.

THEATRE ROYAL.—M., Mr. H. Lawson Lambert; Mus. D., Mr. James Haworth.—"Leatherface."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. Harry Crapps.—Christmas carol recitals.

BURNLEY.

EMPIRE.—P. Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—The Great I'Ada, the Woman of Mystery; Mackey and Cecil, in burlesque; Topsy Johnson, comedienne; the Lancashire players in "Money for Nowt"; Franklyn Bros., humorous equilibrists; and Marcus, ventriloquist.

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. J. Howley.—The Fayre Four, concertina quartette; Dick Livesey, ventriloquist; James Edison, the singing juggler; Clarence Bleasdale, Happy Hollander; Lura and Kaley, chattering schoolgirls; and Adams Duo, trick and comedy cyclists.

BURSLEM.

HIPPODROME.—P., Mr. P. Collins; M., Mr. J. Johnson.—Messrs. Herbert and Leslie present the musical comedy revue, "The Two Heads."

BURTON-ON-TRENT.

ANGLESEY PALACE.—S. L. and M., Mr. H. Smith.—Mr. Newman Crofts is paying a welcome return visit here with his popular costume concert party, Joviality.

BURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; G. M., Mr. Otto C. Culling; R. M., Mr. Wm. Holland; Mus. D., Mr. H. Bridge.—Mr. G. E. Williams and Mr Geo. Bliss present the Christmas pantomime, "Aladdin."

HIPPODROME.—P., Messrs. Broadhead; R. M., Mr. Furniss.—Madame and W. Selkirk present the juvenile spectacle, "Clans of Bonnie Scotland."

BUXTON.

HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. Clifford Slater; Mus. D., Mr. Arthur Stewart.—Variety turn, singing, etc.; pictures and topicals.

CHESTERFIELD.

HIPPODROME.—P., Hippodromes, Ltd. (Chesterfield); M., Mr. Harold W. Cherry.—S. Hedley presents the musical comedy burlesque, "Express Delivery."

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainments, Ltd.; G. M., Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Miss E. Wyper.—Charm's Enterprises present the "Babes in the Wood" panto.

DARWEN.

THEATRE ROYAL.—P., Mr. John Holgate; M., Mr. J. Parkinson.—Levy's Christmas pantomime, "The House that Jack Built." Cast includes Ena Cairns, Will Judge, and Gert Orchard.

DEVONPORT.

HIPPODROME.—Mr. Fredk. Pitt.—The musical extravaganza, "Darktown Frolics." Other turns include Marcelle de Vere, cycling violinist; Jack Allen, wireless ventriloquist; Dale and Williams, in "Fooling for Fun"; and Raglus.

DONCASTER.

ARCADIA.—P., Arcadia (Doncaster), Ltd.; G. M., Mr. F. G. Ingleby.—Fred Roper and Bart Brady's concert party, The Rogues.

GRAND THEATRE.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. F. Haming.—"The Red Heads," musical burlesque.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; M. C., Mr. W. Medhurst; R. M., Mr. H. Tindell.—Albert Wyndham, supported by Pat Creswick, in his impersonation of "Shylock," and the duo sketch, "The Lavender Girl." Jan de Martell, Anglo-French comedian; Elsie Cross, the Yorkshire tomboy; Jim Tellis, supported by Nan Desmond, in "Introductions and Interruptions"; Zanetto, comedy juggler; Mellin and Marlen, the Schoolgirl and the Tabby.

KING'S HALL (PICTURES).—L., Harry Day Amusements; R. M., Mr. Robert Fisher.—Silvio Sideli, the Italian Baritone.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. and L., Mr. W. Firth; D. and M., Mr. J. H. Oakden; M. D., Mr. Wm. Hartley.—The D'Oyly Carte Opera Co. opened here on Monday evening with "The Gondoliers." The week's bill also includes "The Mikado," "Ruddigore," &c.

VICTORIA.—P., Mr. Robert Saunders; G. M., Mr. W. H. Blackman; M. D., Mr. Francis P. Phillips.—Mr Herbert Mansfield opened the third week of his season here on Monday with an excellent performance of "The Man Who Stayed at Home."

PRINCESS'S.—P., Mr. D. W. McIntosh.—A very entertaining production, entitled "The Playmakers," presented by C. Powell-Eastbury and George Hay, is meeting with much acceptance here. The leading performers are Jeanne Viet, soprano; Iris Norman, scubrette-violiniste; Felicia Firmin, comedienne; C. Powell-Eastbury, baritone-comedian; George Hay, composer-pianist; Reg. Northall, entertainer; and Harry Turner, comedian.

PALLADIUM.—B. M., Mr. A. E. Pickup.—Gilbert Fernie, a genial Irish entertainer, in songs and stories, supplements a strong picture programme here.

TIVOLI.—P., Mr. W. S. Edward.—Appearing here are Sisio, musical entertainer, and D'Vine, a clever lady performer.

LA SCALA.—R. D. and M., Mr. A. G. Brown—A strong attraction here is Lady Diana Manners in "The Glorious Adventure." A special programme is presented by the Scala orchestra, under the direction of Mr. F. Routledge Bell.

KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; M. D., Mr. Arthur Loseby.—The principal attraction this week is Shirley Mason in "Lovetime." A splendid musical programme is provided by the Kinnaird orchestra, under Mr. Loseby's direction, and by Mr. C. W. Saxby, whose selections on the ochestral organ are very enjoyable.

EASTBOURNE.

ROYAL RIPPODROME.—M. D., Mr. Sidney W. Whitty; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Mr. Hubert Woodward's company in "The Wrong Number."

DEVONSHIRE PARK.—M. and Sec., Mr. Edgar Allaa Brown.—On Wednesday and Saturday evenings, and symphony concert on Friday afternoon, the Eastbourne Municipal Orchestra, under the direction of Captain H. G. Amers; also Miss Hilda Lawrence, vocalist; and Miss Maud Agnes Winter, solo pianiste. On Monday evening a concert performance of "Merrie England," with Miss Dora Lobette, Miss Millicent Russell, Messrs. Eric Holmes, and Arnold Stoker as soloists, and the Lyric Quartette.

VAUDEVILLE PAVILION.—"The Rolling Stones."

EDINBURGH.

LYCEUM.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; G. M., Mr. P. L. Howart; Mus. D., Mr. E. J. Rogers.—Mr. Henry Baynton began the second week of his engagement by an interesting performance of "Othello" Mr. Baynton's study of the character of the Moor is undeniably original and powerful, and the audience recalled the actor again and again. The support by the members of the company was excellent. "The Bells," in which Mr. Bayntan made a success last week, will be repeated on Wednesday.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—"The Chelsea Pensioners" hold principal place in the programme here, and delight their hearers by their rendering of songs in their sketch, "The Glories of the Past." Tom Edwards, the popular ventriloquist, imparts a cheery varied note to his clever turn, in which he is gracefully aided by Miss Alice Melville. Scott Sanders gives a piquant performance of his sketch, "On the Road to Anywhere"; Eddie Morris and Billy Kuming are smart comedians; and Fairley and Holt, capital banjoists, and the Three Nitos, comedy acrobats, are also on the bill.

FOLKESTONE.

PLEASURE GARDENS.—G. M., Mr. Ewart C. Potter.—George Robey, Edith Eatherley, Violet Vaughan, Marley Sherris, Louis Nikola.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. A. W. Hyde; G. M., Mr. G. T. Pawsey.—Champion de Vere is presenting the dramatic musical comedy, entitled "Neva."

GLASGOW.

THEATRE ROYAL, LTD.—M. D., Mr. F. W. Wyndham and Mr. G. T. Minshull; B. M., Mr. Harry F. Ashton.—Mr. Minshull has produced an admirable entertainment in "Sinbad," a notice of which appeared in "The Era" of last week.

METROPOLE.—M., Mr. John Walker.—Pantomime holds sway here, where the Premier Productions present an up-to-date version of "Red Riding Hood," with a strong company, which includes Leslie Lynn as Sammy Simple, with other leading artists in Gordon Ingles, May Dalziel (as principal boy), and Hart and Jim, supported by Hector Bain, Billy Maurice, Jack Verne, Jay Ray, Mabs Anderson, Marie Mansell, and Minnie Thomson. In addition are Miss Derrie Desmond's troupe of vocalists and dancers, a full London chorus, and an augmented orchestra.

THE WATER CIRCUS (late Hengler's).—M., Mr. Curtin; Mus. D., Mr. R. Fulton Steele.—The entertainment provided here bids fair to rank among the best productions at this house. The outstanding item is "Water Frolics," in two scenes, invented and produced by Mr. Hengler.

(*Continued on page 18.*)

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KILBURN EMPIRE.
Boxing Day, December 26, and Three Times Daily, at 2.30, 6.30 and 9.
The Grand Christmas Pantomime,
"DICK WHITTINGTON & HIS CAT."

LEWISHAM HIPPO.
Boxing Day, December 26, and Three Times Daily, at 2.30, 6.15 and 8.40.
The Grand Christmas Pantomime,
"RED RIDING HOOD."

ILFORD HIPPO.
Boxing Day, December 26, and Three Times Daily at 2.30, 6.20 and 8.40.
The Grand Christmas Pantomime
"THE SLEEPING BEAUTY."

CROYDON EMPIRE.
Boxing Day, December 26, and Three Times Daily, at 2.30, 6.15 and 8.30.
The Grand Christmas Pantomime
"ROBINSON CRUSOE."

ISLINGTON EMPIRE.
Boxing Day, December 26, and Three Times Daily, at 2.30, 6.30 and 8.
The Grand Christmas Pantomime
"DICK WHITTINGTON AND HIS CAT.

6.30 CAMBERWELL PL. 9.0
E. B. Seonner presents
The Revue
"A TRIP TO PARIS."

6.30 GRAND, Clapham J. 9.0
Albert de Courville's Enterprises, Ltd., Present
"SMOKE RINGS,"
A New Revue in 18 Scenes, Featuring
SYD HOWARD,
NAN. C. HEARNE,
ARTHUR RISCOE.

6.30 WILLESDEN HIP. 8.45
FRED. KARNO
Presents the Revue
"OH! YES." Featuring
JACKSON OWEN.

6.10 HOLBORN EMPIRE. 9.0
TUCKER.
JACK ROSE.
TEX McLEOD.
KING & BENSON.
CHAS. R. WHITTLE.
DUNCAN & GODFREY.
LILY LENA.
ROLF SLATER.
GEORGE LEE.
MIMI.

6.30 SHOREDITCH OLY. 9.0
The New Revue
"BUNKERED.'
A Show with a Punch in Seven Holes,
Featuring
SYD. KIRBY.

6.30 PUTNEY HIPPO. 9.0
Harry Day presents
The Revue
"SPANGLES."
Featuring :—
ISABELLE DILLON.
WALTER NEWMAN.
GEORGE HUGHES, and
FREDDIE FORBES.

6.30 POPLAR HIPPO. 9.0
"HOUSE FULL."
A Three Act Farce.
By Norman Lee. Featuring
ERNIE LOTINGA.
ADOLPH LUCK.
KATHLEEN BARBOR.

6.30 WOOLWICH HIP. 8.45
Personal Visit of
MR. ALBERT CHEVALIER
In the World's Love Story—
"MY OLD DUTCH."

6.30 COLLINS'S. 9.0
DOROTHY MULLORD & COMPANY
In the Sensational Drama
"TRAFFIC IN SOULS."

6.30 HAMMERSMITH PL. 9.0
ESTA STELLA.
BILLY BENNETT.
LILY LENA.
SASCHOFF TROUPE.
DALY & HEALY.
JOCK MILLS.
GRACE CUNARD.
WEE GEORGIE HARRIS.
PIC & ALF.

NOTICE.

PETER WILKINS

A Triumph! PANTOMIME *A Triumph!*

READ! READ!! READ!!!

EMPIRE, PRESTON.

The claim of the producers of "Peter Wilkins" that it is one of the biggest pantomimes ever toured is no idle boast. It is quite a new show of its kind, and the aim has been to give it the character and splendour of a non-touring production. It is therefore not surprising that two things strike one particularly about it—the mounting and dressing. The gorgeous scenes, with their remarkably brilliant colour effects, are positively entrancing and the dresses are a revelation. Between them, the two must have cost a small fortune. The ensemble throughout is a great feature. The eye could wish for nothing more pleasing than such scenes as the Scotch clansmen in the Highland glen when the big chorus of about 50 takes up the refrain of Miss May Garry's appropriate number. Then there are also magnificent palace and other scenes, with varied colour and lighting schemes providing the choicest of settings for the most delightful ballet business. Madame Verona's "Ten Little Gems" are a charming group of dancers.

The chief fun-makers are the Bros. Hanaway, old favourites at Preston, whose appearances in "Frills and Fancies" and "Oh! I," during recent years have been very welcome. Their business in this pantomime is all new and all very funny; they evoke roars of laughter whenever they occupy the boards, whether it be as brokers' men, Emperors of Morocco, signwriters, sportsmen, or any other old thing. They have plenty of excellent support from a strong cast, with Alex. Camm as the baron, Hugh Maybury as the dame, Jack Cranston as the rollicking captain, Miss Vera Elmore a vivacious principal boy, Miss Doris Vi Driscoll a charmingly sweet principal girl, and so on. The music is as well chosen as the other ingredients, and the whole pantomime goes with a rare swing.—*Preston Herald.*

AMUSEMENTS IN PRESTON.

THE EMPIRE THEATRE.—As an appetiser for the Christmas season, the Glasgow pantomime "Peter Wilkins" fills the bill admirably at the Empire Theatre, and it should prove a strong attraction during the week. Although it is planned for the most part on conventional lines, the promise of something fresh and original suggested by its unfamiliar title is fully borne out in the entertainment itself. It is richly furnished both with properties and ideas. On the spectacular side it is one of the most gorgeous shows seen locally for some years. The scenery and dresses are on an elaborate scale, and the artistic blend of colour presented by a full stage of something like 70 performers is striking and appropriate. A feature of its brisk, sparkling movement is the atmosphere of animation and natural grace provided by the juvenile element in the chorus. The comedy, for which the Brothers Hanaway are almost solely responsible, is not too broad for modern taste, but it has been made sufficiently grotesque to please the kiddies. One of their best "stunts" is a burlesque sign-writing scene, which is legitimate comedy and most amusing. The shopping scene is also well done, and, like the whole of their work, it is distinguished by a refinement and restraint which lifts it above the ordinary run of pantomime comedy. Amongst the specialities, the Eight Kiltie Lasses with bagpipes and drums are a very popular feature. They move smartly and make a charming picture in one of the big scenes. Madame Verona's Ten Little Gems, a dainty bunch of girl dancers, who evidently enjoy every moment they are on the stage, also make a strong popular appeal. The latest vocal successes are given due prominence, Jack Cranston singing several of these with considerable effect. Vera Elmore makes a dashing principal boy, and Doris Driscoll a charming principal girl, and the company, which also includes May Garry, the Sisters Dess, and Hugh Maybury, is a most capable one.—*Daily Post.*

PRESS AND PUBLIC OF PRESTON.

The Greatest Show ever seen in Preston. Many thanks to Mr. Brete Harte and Mr. Griffiths, from Prince's, Glasgow, for invaluable help. Also to hundreds of friends for wires and best wishes.

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ALL COMS.:—BROS. HANAWAY, EMPIRE, PRESTON; WEEKS FOLLOWING AS ABOVE.

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FELDMANISTS
IN GLASGOW & EDINBURGH

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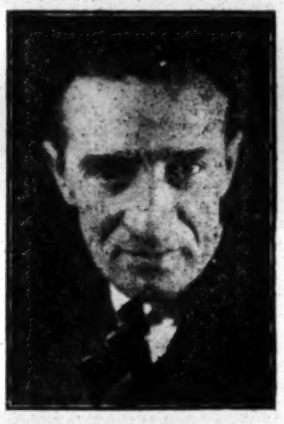

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1 **Peggy Wynne** (Alhambra, Glasgow).
2 **Winifred O'Connor** (King's, Edinburgh).
3 **Dorothy B. Lloyd** (King's, Edinburgh).
4 **Agnes Croxton** (Theatre Royal, Glasgow).
5 **Mona Vivian** (Alhambra, Glasgow).
6 **Vera Pearce** (Theatre Royal, Glasgow).
7 **Florence Helm** (Theatre Royal, Edinburgh).
8 **Tommy Lorne** (Princess, Glasgow).
9 **Wm. Innes** (Theatre Royal, Glasgow).
10 **Philip Howley, Producer** (Theatre Royal, Glasgow).
11 **Juliette de Gai** (Theatre Royal, Glasgow).
12 **Randolph Sutton** (Pavilion, Glasgow).
13 **Hal Bert** (King's, Edinburgh).
14 **Leo Bliss** (King's, Edinburgh).
15 **Rex London** (Theatre Royal, Glasgow).
16 **Dorothy Arnold** (Theatre Royal, Edinburgh).
17 **Dorothy Craske** (King's, Edinburgh).
18 **Sisters Grennan** (Princess, Glasgow).
19 **Dollie & Billie** (Pavilion, Glasgow).
20 **Anartos** (Theatre Royal, Edinburgh).
21 **Elsie Lytton** (Princess, Glasgow).
22 **Gladys Beckley** (Pavilion, Glasgow).
23 **Lupino Lane** (Alhambra, Glasgow).
24 **A. W. Bascombe** (Alhambra, Glasgow).
25 **Nellie Wigley** (Princess, Glasgow).
26 **Harry Roxbury** (King's, Edinburgh).

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NEXT WEEK'S CALLS.

MONDAY, DECEMBER 25, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JANUARY 15 NOW DUE.

ALBANY WARD THEATRES, LTD.

Note.—Rehearsal at all theatres at 1 p.m., with the exception of Jubilee Hall, which is at 12 noon.

JERSEY ALHAMBRA.—Monica Gold, Fay and Foy.

JERSEY OPERA HOUSE.—Oswald Cray presents "Ali Baba and the Forty Thieves."

SALISBURY PALACE.—Oswald Cray presents "Aladdin."

WEYMOUTH JUBILEE HALL.—Benedetti Bros., Audrey Cooper, Fiery Jackson, Santley and Moore, Val Vett, Bains and Hill.

YEOVIL PALACE.—Stidder.

BOSTOCK TOUR.

HAMILTON HIPPODROME (rehearsal, 1).—Foy and Fey, Bruce McLeod, Zaleski, Mestry Sisters, Willie Lindsay, Four Sisters Barry, Hamilton Conrad.

IPSWICH HIPPODROME (rehearsal, 11.30 on Tuesday).—Betts and Marsh, The Enzers, Pompey Twins, Verme, Dolly Varden, Bros. Lloyd, Ernest Krake and Co. No performance on Christmas Day.

IPSWICH LYCEUM THEATRE.—"The Dollar Princess."

NORWICH HIPPODROME (rehearsal, 11, on Tuesday, Dec. 26, matinée, 2.30).—Valazzi, Howard Rogers, Keegan and Willis, Eve and Rae Adams, The Shentons, Jack Stocks, Takio and Koma Namba.

NORWICH THEATRE ROYAL.—"Paddy the Next Best Thing."

PAISLEY RINK PALACE (rehearsal, 12).—Okkayama Troupe, Archer and Armstrong.

PAISLEY THEATRE (rehearsal, 12).—Graham Watson presents "Winners."

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE-HIPPODROME.—Fred Le Cren presents "The Sleeping Beauty" pantomime company.

BURY HIPPODROME.—Mrs. F. G. Kimberley presents "Peg's Night Out" company.

ECCLES CROWN THEATRE.—L. Poole presents "Punch" revue company.

LIVERPOOL PAVILION THEATRE.—Messrs. Jazon and Montgomery present "The Babes in the Wood" pantomime company.

MANCHESTER HULME HIPPODROME.—Messrs. Jazon and Montgomery present "Jack and the Beanstalk" pantomime company.

MANCHESTER KING'S THEATRE.—J. E. Bleriot presents "The Old Woman Who Lived in a Shoe" pantomime company.

MANCHESTER METROPOLE THEATRE.—H. B. Levy presents "Jack the Giant Killer" pantomime company.

MANCHESTER OSBORNE THEATRE.—Andie Caine presents "Little Red Riding Hood" pantomime company.

MANCHESTER QUEEN'S PARK HIPPO.—Messrs. B. & M. Syndicate present "Say When" revue company.

PRESTON ROYAL HIPPODROME.—Messrs. Jazon and Montgomery present "Aladdin" pantomime company.

LONDON SYNDICATE HALLS.
(See page 23.)

LONDON THEATRES OF VARIETIES.
(See page 15.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12.)

BLACKBURN.—The Lafittes, Adams Duo, Tom E. Hughes, Jan de Martell, Wild and Stevens, Miller and Phlora, Haywood and Hay.

BRADFORD.—Walter Kemp and C. Freeman present "What a Night."

BURNLEY.—Company as booked.

CARLISLE.—The Huntings, Nelson Jackson, Evison and Hester, Boughton and Esden, Ralph and Leo, Rochefort, Ackerman and Wynne.

HALIFAX.—Flying Banvards, The Flemings, Edith Faulkner, James Stewart, Sylvia, Bessie Slaughter, Haley's Revuette.

HUDDERSFIELD.—The Morandinis, Frank Powell, Lura and Kaley, Shogun and Ryder, Frederic Culpitt, Rich Taylor, Bohemian Trio.

LEICESTER.—Company as booked.

SOUTHAMPTON.—Company as booked.

WARRINGTON.—The Morris Productions present "The Showman."

MOSS' EMPIRES LTD

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Vernon Watson, Nina and Nora, Franco Piper, Georges Trio, Little Tich, Ward and Long, Bandmaster Morris.

BIRMINGHAM GRAND (rehearsal, 1).—Herschel Henlere, Margaret Halston, Lake and Barrasford, Carr Lynn, Rich and Galvin, Fratelli Appollo, Alf Leonad.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Winston's Water Lions, Harold Walden, Dippy Diers and Flo Bennett, Three Nitos, Hal Wright, Theda Sisters and Thelma, Dorothy Darlington.

CARDIFF EMPIRE (rehearsal, 1).—The Wylie-Tate pantomime, "Aladdin."

EDINBURGH EMPIRE (rehearsal, 12).—Thea Productions present "Better and Better." Cast includes Frederic Bentley, Elsie Bower. (Christmas Day performances.)

FINSBURY PARK EMPIRE (rehearsal, 1).—Alan Brooks & Co. in "Dollars and Sense," Flora Ashe, Willie Rolls, Chick Farr, Frank Le Dent, P. T. Selbit presents "The Elastic Lady" and "Sawing Thro' a Woman," Ernest Hastings.

GATESHEAD EMPIRE (rehearsal, 1).—Foster's production, "All In One."

GLASGOW ALHAMBRA (rehearsal, 11).—Wylie-Tate pantomime, "Queen of Hearts." (Christmas Day performances.)

GLASGOW COLISEUM (rehearsal, 11).—The Florrie Forde pantomime, "Cinderella." (Christmas Day performances.)

GLASGOW EMPIRE (rehearsal, 11.—Harry Day presents "Radios." (Christmas Day performances.)

HANLEY GRAND THEATRE (rehearsal, 1.30).—David Poole, Morris and Kuming, Vivian Foster, Florence Yaymen, Jim Nolan, Andrea and Theo, Iizuka and Partner.

HULL PALACE (rehearsal, 1).—Fred Karno's "1922." Cast includes George Carney.

LEEDS EMPIRE (rehearsal, 1).—St. Juste and Higgins, Yiddish Players, Zomah, Scotch Kelly, Dudley Dale, Two Mazzolas, Lillian Barnes. (Christmas Day performances.)

LIVERPOOL EMPIRE (rehearsal, 1).—Jennie Benson, Mike S. Whallen, Frank Benson, Eddie Gray, Constance Wentworth, and Frederic Lake, O'Neil and Thayer, Romano Bros.

LIVERPOOL OLYMPIA (rehearsal, 1).—The Wylie-Tate production, "Round in Fifty."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate pantomime, "Cinderella."

MANCHESTER PALACE (rehearsal, 11).—The Wylie-Tate production, "Mother Goose."

NEW CROSS EMPIRE (rehearsal, 1).—George D'Albert, Frederick Sylvester & Co., Madame Dalmere's Table Circus, The Two Rascals, Wilson Hallett, The Two Bells, Nellie Maguire.

NEWCASTLE EMPIRE (rehearsal, 1).—Messrs. Fosters' production, "Fun of the Fayre." Cast includes Harry Angers, Maudie Dunham. (Christmas Day performances.)

NEWPORT EMPIRE (rehearsal, 1).—Londrino, Pam and Girls, Dan Whitley, Hedges Bros. and Jacobson, Ten Loonies, Fields and Doreen, Gaston Morel.

NOTTINGHAM EMPIRE (rehearsal, 1).—Harry Day presents "Crystals" Cast includes Kitty Colver, Jimmie Leslie.

PRESTON EMPIRE (rehearsal, 11).—Tom Vernon's pantomime, "Robin Hood."

SALFORD PALACE THEATRE (rehearsal, 1).—R. Nightingale's pantomime "Mother Hubbard."

SHEFFIELD EMPIRE (rehearsal, 1).—The Wylie-Tate pantomime, "Jack and the Beanstalk."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Leslie Strange, Boy Ronald, The Martinis, Betty Barclay, Sammy Shields, Mutt and Jeff.

SOUTH SHIELDS EMPIRE (rehearsal 1).—"The Annual Album." Cast includes Edwin Lawrence.

STRATFORD EMPIRE (rehearsal, 1).—George Calver, Fyne and Hurley, Gilday and Fox, Arthur Prince, Daisy Griff, Mooney and Holbein, Gilbert and French.

SUNDERLAND EMPIRE (rehearsal, 1).—Harry Day's "Rockets," including Jos. Alexander, Nellie Turner.

SWANSEA EMPIRE (rehearsal, 2).—The Wylie-Tate production, "The Peep-Show."

VICTORIA PALACE (rehearsal, 11.30).—Milton Haves, Ella Shields, Malcolm Scott, Gresham Singers, Cruikshank, May Henderson, Jean Andrews, Strength Bros.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Young Buffalo, in "The Mystery Man."

STOLL TOUR.
(See page 23.)

VARIETY THEATRES CONTROLLING CO., LTD.

Artists are requested to note altered times of rehearsals for this week.

BOSCOMBE HIPPODROME (rehearsal, Tuesday, 1.30).—"Mother Goose."

BRIGHTON HIPPODROME (rehearsal, Tuesday, 11).—Kafka and Stanley, George and Butcher, Arnaut Brothers, Julian Rose, A. C. Astor, Nina Martin, Chris Richards, Red, White and Blue Trio.

LEEDS HIPPODROME (rehearsal, Monday, 11).—"Wild Oats."

LIVERPOOL HIPPODROME (rehearsal, Tuesday, 10).—"Bare Backs."

NEWCASTLE HIPPODROME (rehearsal, Monday, 12).—"The Smith Family."

PARIS ALHAMBRA THEATRE.—Period commencing Dec. 29, 1922.—Weynan and Co., The Anserouls, Miller and Canning, Ouvrard Fils, The Act Beautiful, Fred Brezin, Charles Formes, Three Lottes, Marcell's Tigers and Kangaroos, Sisters Goode, Felix Galipeaux and Co., Roby-Fairy, Chinko and Kaufmann.

PORTSMOUTH HIPPODROME (rehearsal, Tuesday, 11).—"Jack of All Trades."

SHEFFIELD HIPPODROME (rehearsal, Tuesday, 11).—"Shuffle Along."

SOUTHAMPTON HIPPDRME (rehearsal, Tuesday, 12).—Jerry and Co., Unions, Doug. Frith, Carlieri Brothers, Alice Hollander, Syd May, Fred Cooper, Hayman and Franklin.

SOUTHEND HIPPOLROME (rehearsal, Tuesday, 12).—"Dick Whittington."

WOLVERHAMPTON (rehearsal, Tuesday, 12).—James Hunter, Wright and Hartley, Chris Charlton and Co., Scot Argyll, Harry Champion, Arthur Gilroy, Theo Ward.

MISCELLANEOUS

ACTON HIPPODROME (rehearsal, 12).—Elliott Savonas, Aerial Laports, Clement May, Ted Marcel.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. J. Collins presents "Happy Go Lucky."

ALDERSHOT MILITARY HALL (rehearsal, 12).—The Elities, Weston and King, Evie and Monty Fields, Dora Sydney, Frank Blythe, Sid O'Callaghan, Mlle. Sylvester, Billy Wood, Graceful Beryle, and pictures.

AYR PAVILION (rehearsal, 1).—The Rothesay Entertainers.

BATH PALACE (rehearsal, 1).—Marie Kendall, Archie Grahame and Co., Harry Stiles, Laune and Louise, Calland and Hooper, Niblo's Parrots.

COVENTRY HIPPODROME (rehearsal, 1).—James Currie's Sparklets Company.

EDMONTON EMPIRE (rehearsal, 12).—Wayne and Kirby's "Dick Whittington."

GRAYS EMPIRE THEATRE (rehearsal, 11).—Barnards Mannikins, the Musical Navvies, Mollie Verrall, Harry Knox, Kidd Love, Jack Patterson, Bert Lytton, Glaser Sisters.

ILFORD EMPIRE (rehearsal, 12).—Adele Anderson, Rex L'Estrange, Ivy Travers, Carlos, Jenny Wells.

KEIGHLEY HIPPODROME (rehearsal, 12).—Jack Riskit and Co., Geddes Bros., Tom E. Dean, Russell Carr, Hinsle and Assistant, Jessica Wray, O'Brien and Lady.

KINGSTON EMPIRE (rehearsal, 12.45).—Messrs. G. and J. Kirby present "The Circus Queen."

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Wal Langtry, Henry Bekker, Felice Delia, Orpheus Trio, Karrac and Palmer, George Parr, Terry Wilson.

PENGE EMPIRE (rehearsal, 12).—Wallie Rice's "Babes in the Wood."

READING PALACE THEATRE.—Royal Merry Four, Zara and Zozo, Andy and Irving, Margaret Dennis, Phil Parsons, Terry and Yorke, Maraso and Socoloba.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Little Mary and Co., Barker and Tarling, Dolly Elsworthy, Alf Sims, Henry Fisher, Hetty Ruby, Clown Argo, etc., and company as booked.

WIGAN HIPPODROME (rehearsal, 11.15).—John Alexander's Grand Opera Singers, Stan Kavanagh and Co., Great Como and Co., Edmanson, Farley and Holt, Tom Rees, and company as booked.

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(When you're Lonely)

When you're lonely, when you're lonely,
Somebody smiles for you only;
There is joy in this life if you take it,
For the world is just how people make it.
Just be cheerful, don't be tearf
Soon your skies will be so bl
For if you're lonely you will on
Make somebody lonely, too.

SHANGHAI BAY

Way down East in Shanghai Bay,
Where our schooner used to lay,
That's where Lu-lu Lee
Used to wait for me.
Where the colour'd lanterns glow,
And the pig-tail'd Chinese go,
Little Lu-lu Lee
Used to dance with me.

NANNA

Nanna, Nanna, sweetest on earth,
You've been an angel to me from my birth;
Always sincere— you're such a dear,
For you make all my troubles disappear.
You've always done the thing that's right,
That's why you're in my prayers at night:
Though I've grown too big for your knee,
You're still my dear old Nanna to me!

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"SOME DAY SOON" Song Fox-Trot.
"CAMILLA" Song Fox-Trot.
"THE CLIFFS OF HOMELAND" Ballad.
"MOONLIGHT ON THE SWANNEE RIVER" Vocal Waltz
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NOTES AND NEWS OF TOURING PLAYS.

(*Continued from page 15.*)

Other interesting items include Les Aleximes, flying gymnasts, in a daring trapeze act; the Rema Duo, in musical creations; and the Seven Manettis, a clever acrobatic troupe. The equestrian items are in the capable hands of Mr. R. Davis, Mr. Pearson, and the Caledonians, in a brilliant equestrian quadrille; while the interludes are left to the care of Doodles, who is responsible for much merriment.

KING'S.—M. D., Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. H. McFarlane; Mus. D., Mr. A. Hoskins.—Glasgow audiences are availing themselves of what has of late become a rare opportunity, which is occasioned by the visit of Mons. Rolf de Mare's Swedish Ballet. The company is headed by Jean Borlin, who is producer, and also appears in the Siamese, Harlequin, and Dervish dances.

OLYMPIA.—L., Artistes' Agency, Ltd.; A. M., Mr. David Bowie.—Henry Lee's production, "Puss in Boots," in seven scenes, is a refreshing pantomime. George West as the village worthy had a big say in the success of the show; Wm. Kinniburgh as King Hardup, and Mark Rodgers as the Lawyer, also scored. Daisy Ronald earned popularity as Princess Belinda; and Anna Kemp was successful as Tommy, the miller's son. The Eight Mayflowers were responsible for some clever dancing.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. Henry L. Bell; D. M., Mr. Henry Farmer.—Mr. Harry Day's latest production, "Radios," is here this week, with George Clarke as principal comedian, and Kitty Emson as leading lady.

GLOUCESTER.

HIPPODROME.—M. D., Mr. John R. Poole; A. M., Mr. Leo. E. Poole; G. M., Mr. Ernest C. Rogers.—Mr. Arthur Gibbons' Co. in "The Rotters."

GREENOCK

KING'S THEATRE.—P. and M., Messrs. A. B. and J. J. Wright.—Harry Leaton presents the musical comedy revue, "Bow-Wow."

GRIMSBY.

PALACE THEATRE.—M., Mr. Ernest Marler; A. M., Mr. Charles Chapman; Mus. D., Mr. T. Stevens.—Niblo and Doris, comedy couple; Strength Bros., equilibrists; George Best, comedian; Radford and Russell, in their musical act; Harriet and Charles Cardle, in comedy miniatures; the Delcos, jugglers.

HEBBURN.

THEATRE ROYAL.—L., Mr. J. Grantham; M., Mr. J. Lambert; Asst. M., Mr. J. Sherwood.—The Bolton Brothers are presenting the revue, "Risk It." On Friday evening a variety entertainment will be given.

HITCHIN.

BLAKE'S THEATRE. — P., Hitchin Amusements, Ltd.; M. D., Mr. W. N. Blake; R. M., Mr. Will Rolsten; Mus. D., Mr. L. G. Shrive.—Hayward and Hay, artistic entertainers; and pictures.

HUDDERSFIELD

PALACE.—P., The Macnaghten Vandeville Circuit, Ltd.; R. M., Mr. Alan Williams.—The Four Lafittes, comedy; Arthur Ackerman and Jenny Wynne, English songs; Florence Yaymen, character impressions; Jack Shields, comedian; Mart and Pep, entertainers; Howard and Wyndham, dancers; and Sylvia, the musical maid.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Harry Ray is presenting the revuesical comedy, "Find the Lady."

THE KINO.—M., Mr. Percy Dawsone.—Norman Carroll, comedian, is making his first appearance in Jarrow.

KEIGHLEY.

HIPPODROME.—M. D., Mr. Francis Laidler; M., Mr. J. Austin Walshaw.—Ugar and Leopold present "Crackers," the musical novelty revue.

KETTERING.

COLISEUM. — P., Messrs. Thompson, Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Staines; M. D., Mr. W. Sturman.—Mr. Charles Wade presents the following artists in "Concord":—Mr. Bert Alden, comedian; Miss Joan Maude, soprano; Miss Bobbie Burcott, comedienne and dancer; Mr. Bert Mellor, pianist; Miss Cydre Arber, soubrette and sketch artit; Mr. Steve Frayne, comedian and dancer; and Mr. Wade himself, the popular baritone.

LANCASTER.

GRAND THEATRE. — M., Mr. Tom Braithwaite.—The variety attractions here include Les Verdis, dancing instrumentalists; Two Jacks, at the piano; Harry Carlton, ventriloquist; Massey and Allon, comedians and dancers; Forest and Foster, in a speciality act; Tom Seymour, light comedian; and Wood and Zola, in comedy act.

LUTON.

GRAND.—P., Mr. E. Graham-Falcon; B. M., Mr. Walter O'Sullivan.—The Six Bros. Luck in "Forbidden Fruit."

MIDDLESBROUGH

THE EMPIRE.—P., The Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Howard Shackleton.—Mr. W. Ainsley's excellent company are here in the musical comedy revue, "Eastern Love."

HIPPODROME.—P., North of England Cinema Co.; A. M., Mr. W. S. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—Charming musical selections are given here this week by "Mr. Waldron and his Band," and pictures.

NEATH.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis.—The Brocks, comedy crazy cyclists, are appearing here with their usual success. Pictures complete.

GNOLL HALL.—P., The Gnoll Picture and Variety Co., Ltd.; M., Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—"The Bohemian Girl" and Salvage are the star items this week.

NORTH SHIELDS.

THEATRE ROYAL. — P., The Theatre Royal (North Shields), Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—The John D. Robertson's Enterprises in revue, "What Cheer?"

BOROUGH THEATRE. — P., Messrs. Thompson and Collins; G. M., Mr. T. F. Hill; R. M., Mr. Edwin de Frece; Mus. D., Mr. C. H. Lavender. — The Stowe Brothers, in speciality act; Dick Williams, coon impersonator; and pictures.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; Asst. M. & S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Leon M. Lion is presenting the light comedy, "Brown Sugar," here twice nightly, with Eileen Beldon as Stella Deering (her original part).

Put Germolene on it!
SOOTHES AT A TOUCH!

PAISLEY.

THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Mr. Thomas F. Convery presents the pantomime, "Little Bo-Peep."

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mrs. W. Sowerby.—The Four Sisters Barry, in a musical and acrobatic act; Lynn and Fisher, comedians; and pictures.

PLYMOUTH.

REPERTORY THEATRE.—L., Messrs. King and Parry.—"Jane," in which Mr. Reginald Newson appears as Charles Shackleton and Miss Mabel Edwardes as the artful Jane. Mr. Bernard Copping plays William Tipson, the jealous husband.

GRAND THEATRE.—P., Messrs. King and Parry. — Musical comedy revue, "Flashes."

PALACE THEATRE.—G. M., Mr. G. E. Prance.—Musical play "Rose of Araby," presented by Fredk. G. Lloyd.

READING.

PALACE.—Mr. George Waine presents his pantomime of "Robinson Crusoe," with cast of well-known pantomime favourites; V'Jera's troupe of dancers, and full chorus.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire (Wakefield), Ltd.—M., Mr. G. H. Hawkins.—Christmas pantomime, "Little Jack Horner."

THEATRE ROYAL.—L. and M., Mr. Matt Glenville.—Albert Sember's Co. in the play, "Two Little Vagabonds."

SMETHWICK.

COLISEUM.—L., Mr. E. Hewitson; M., Mr. H. Bowers.—Pictures and varieties, including the Two Julians, the Versatile Duo, in singing and dancing.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—George Manship presents the play, "The Man Who Came Back," including George Manship.

PALACE.—R. M., Mr. Harry Taylor.—Louis Rihil presents a revue of character cameos, entitled "Pedlars' Pie."

HIPPODROME. — R. M., Mr. Mark Lorne.—A. D. McFarlane presents the revue, "Blue Birds," including Ida Crispi, and Uty Rowlands.

SOUTHEND.

AMBASSADORS' THEATRE.—P. & M., Mr. Herbert Jay; R. M., Mr. A. E. Newton; Mus. D., Mr. T. Burrows.—Return visit of "The Eleventh Commandment."

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meck.—Seymour Hicks and Ona Marsh, in "Waiting for a Lady"; Nina Martin; R. E. Finglas; Effie Mann; 3 Van Dammes; Halma; Scot Argyll

SOUTHPORT.

PALLADIUM.—G. M., Mr. Joseph Bernard Hothersall.—Haig Bros. and Ryan are at the head of this week's attractive programme, and their songs at the piano are very popular. Others are Harold Moss and Isabel Maachab, in a ballet and fantasy; Jack and Kitty Noyes, in their latest laugh, "Bond-street to Turkey"; Hal Joy, whistler and dancer; the Great Desmo, the famous confusionist; the Chameleons, a piano and a voice; and Dorothy Eckford, a charming soprano.

PAVILION THEATRE.—P., Southport Pier Co., Ltd.—Mr. Hamilton Deane and company are here in "When We Were Twenty-one," "The Man From Toronto," &c.

SOUTH SHIELDS.

ALEXANDRA THEATRE.—L. & R. M., Mr. Will H. Glaze; S. M., Mr. L. Ernest Eykyn; Mus. D., Mr. David Hird.—For the forty-third week of the "Alexandra Players," Mr. Will H. Glaze presents Charles Darrell's play, "Tommy's French Wife," with Miss Betty Seymour (Mrs. Will H. Glaze) in the titular rôle.

EMPIRE THEATRE.—P., South Shields Empire Palace Co., Ltd.; G. M., Mr. Harry Eeden; R. M., Mr. C. Taylor Lawson; Mus. D., Mr. Joseph Campbell. — Harry Day presents "Rockets" revue for the first time in South Shields. Prominent in the cast are Jos. Alexandre, Cyril Dunn, and Nellie Turner, with specialities by the Gregorian Singers and the Jazz Jesters.

PALACE THEATRE. — P., The High Shields Palace Theatre Co., Ltd.; M. D., Mr. J. J. Gillespie; R. M., Mr. John McColl; Mus. D., Mr. Harry Verd.—The Soga Trio of wonderful Japanese artists are appearing here with great success this week, and pictures.

QUEEN'S THEATRE. — P., Borough Theatre Co. (South Shields), Ltd.; M. D., Mr. J. Thompson; G. M., Mr. James Johnson; Mus. D., Mr. James Todd.—Ethel Castaldini, the musical comedy favourite; Hamilton Conrad and his pet pigeons; and pictures.

STIRLING.

ALHAMBRA.—M. D., Mr. Jack M. Calder; R. M., Mr. R. Richardson; Mus. D., Mr. Jas. Running.—Mr. Harry Lees presents the pantomime, "Little Jack Horner."

STOCKPORT.

HIPPODROME. — L., Mr. Wm. Swire; M., Mr. E. J. Lyons.—Wright and Hartley, in new songs; Jim Nolan, comedian; Alex. Mee and Co., in farce, "At Ten o'Clock To-morrow"; Felix and a piano; Mike Cray, comedy juggler and dog, "Dooley"; and the Lowell Trio, in comedy pot-pourri act.

STOCKTON.

HIPPODROME.—P., North E. Entertainments; M., Mr. H. B. Metcalfe; S., Mr. G. V. Stainton; M.D., Mr. P. Ferri.—Mr. F. Convery's popular panto. "Red Riding Hood," is this week's attraction.

STOURBRIDGE.

NEW ALHAMBRA THEATRE.—L., Mr. Herbert Wallace; Mus. D., Mr. Handel Timperley.—Terse moments from opera, "La Traviata" and "Carmen," and pictures.

SUNDERLAND.

EMPIRE.—P., Sunderland Palace Company; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—"All in One," a pleasant combination of revue and variety enacted on board a transatlantic liner, is the fare presented here this week. One of the striking features introduced is a song ballet, "The Sheik."

KING'S.—P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. W. Hugh Jones.—Pictures and vaudeville provided by Hope Charteris and Eve Dickson, smart musical comedy artists.

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—"The Glorious Adventure," a very fine coloured film, is the outstanding picture this week, and the variety turn is provided by George Young, an expert blind musician.

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—The Imperial Light Opera Company is on a visit here. All the operas they are producing are popular ones, and the principals are the Misses Agnes Marshall, Janet Warburton, Margaret Swan, Nan Spencer, Messrs. Geo. L. Kaye, Ramsey Thomas, William O'Conner, Fred Farrand, T. Grahame Partridge, and James Bird.

(*Continued on next col.*)

FIRST OF THE PANTOMIMES.

"QUEEN OF HEARTS" AT GLASGOW.

This is the sixth Wylie-Tate pantomime produced at the Glasgow Alhambra, and Mr. Julian Wylie had every reason to congratulate himself on the striking success it achieved. The simple nursery ballad of the Queen of Hearts "who made some tarts, all of a summer's day," has been elaborated into quite a plot, with gipsies, a stolen heiress, her princely lover, and the villainous Knave of Hearts, who stole those tarts, all combining to make a charming and interesting story, told in eleven scenes of rare beauty.

In the selection of their artists, the producers have been particularly happy. Mr. Lupino Lane is the Knave of Hearts, the villain of the piece, but a more cheerful villain it would be difficult to find, for he is bubbling over with good humour all through. Whether it be in acrobatic work, burlesque melodrama, serious or comic love-making, Mr. Lupino Lane scores. He has a clever song, "Hungry for a Beautiful Girl." Mr. A. W. Baskcomb is sure to make an enormous hit as the Queen of Hearts. In his own words, he is "as cheerful as a wet week-end." He has two songs, "A Long, Long Wail," and "Charm," which are the very acme of burlesque. Miss Mona Vivian, already a great favourite in Glasgow, as Prince Theodore, makes a most engaging principal boy, acts and sings with vivacity, and infuses a sense of reality into the varying moods required in the character. She dances neatly and nimbly, and all her songs caught on right away. These include "Shufflin' Along," "Hello, Prosperity," "I'm Gonna Get Married," "In Springtime," "Dinah," and "Honeymoon Day," a goodly budget. Miss Peggy Wynne makes a most attractive heroine as Marcella, plays her part charmingly, and sings with much artistic feeling. In "Gipsy Maid," "April Showers," "Give Me a Garden," and others, she caught the public taste, and her vocal imitation of a violin was extremely good.

Returning again to the comedy element, Mr. Charles Stone was well placed as the King of Hearts, and his humour was quietly effective in every scene. Then we have the Griffiths Bros., working hard and causing roars of laughter with a wealth of funny business. Mr. Billy Melbourne as The Joker ably played his part in the general success. Miss Nina Lyn was a dramatic Furiosa, queen of the gipsies, and several special dances were given by Miss Rita Zalmani.

The chorus and ballet were well equipped for their work; the orchestra, under Mr. Arthur E. Godfrey, did excellent justice to the score; and the music of Mr. Herman Finck was tuneful, catchy, or dramatic as occasion required. Mr. John Barker, as stage-manager, assisted by Mr. T. Scott, ably co-operated with the resident staff here in ensuring a smooth performance.

In a happy little speech of thanks at the finish, Mr. Julian Wylie paid a graceful tribute to the memory of his late partner, James W. Tate.

"GOODY TWO-SHOES" AT GLASGOW.

On Saturday last, the 43rd pantomime at the Royal Princess's Theatre was produced by Mr. Harry McKelvie, on behalf of Mr. Rich. Walden, whose health did not permit him being present.

Miss Nellie Wigley, the principal boy in this production, returns to the scene of former triumphs, and on Saturday she added fresh laurels to her reputation. As Prince Charming she scored alike in acting, singing, and dancing. Her songs were many and good, including "Keep on Smiling," "That Doesn't Matter," "Wherever You Are, Dear" (a specially fine item), "The Sheik of Araby," "Shufflin' Along," "Ladies' Man from Dixie," and a duet with the principal girl, "Cute Little Love Nest."

Miss Elsie Lytton as Goody Two-Shoes makes a handsome heroine, acts brightly, dances neatly, and is a sweet singer. In addition to the duet mentioned above she has one with the principal comedian, Mr. Tommy Lorne, called "Sally Macinally," humorously treated. Her other notable songs are "Sing a Song of Bonnie Scotland," "Mammy," and "La-La-La." Misses Nell and Nancy Grennan, as Maggie and Gordon, are well placed as second boy and girl, giving excellent support to the principals, and also show their own ability in such songs as "The Shadows Fall," "That's How I Believe in You," "Old Kentucky," and "Backing a Winner."

The comedy element is strong. Fun, and plenty of it, is what the Princess's audiences demand, and they got it. Mr. Tommie Lorne as Tam, the postman, is as prolific as ever in the providing of laughs. He is ably assisted by Mr. Davie Bruce as Simon Slyfox, a lawyer. These two comedians have a catchy duet, "Father's Name Was Brown," and another called "The Hi-ti Islands." Mr. Davie Bruce also does well in a burlesque version of "Eileen Alannah," and a comic recitation and song. Mr. Watson Hume Moffat as the dame, Mistress Macintyre, makes a plump and pleasing person, and added a lot to the enjoyment of the evening. Mr. John F. Traynor, as the bold bad baron, Sir Anderston Cross, was well to the fore in all the comedy scenes. Messrs. Derry and Toms as the Captain and the Bo'sun, gave a good account of themselves in the rough and tumble fun, and have a clever duet, "You Ought To See Her Now." Mr. Pete Francis, a diminutive comedian, acts as a foil to the other humorists in all the comic stunts.

The good and evil fairies were suitably portrayed by Misses Valerie Ray and Madge Griffiths. The Caledonian Troupe of Juveniles proved themselves clever youngsters in song and dance, and two of their items, "I Want My Mammy" and "Sit by the Window," were heartily encored. Two speciality dancers, a lady and gentleman, Aubrey and Harte by name, introduced several items which were much appreciated. An able chorus and ballet gave animation to the groupings, and the orchestra under Mr. Robert W. McLeod made the music an outstanding feature.

Mr. J. C. Bentor, resident scenic artist here, has provided several fine sets for this year's pantomime.

Floral tributes and other more substantial gifts were numerous, and well deserved.

Mr. Harry McKelvie, in a few words, thanked the audience for the hearty way they had received the new production.

"BABES IN THE WOOD" AT GLASGOW.

On Tuesday of last week Mr. Fred Collins produced the third annual pantomime at the Glasgow Pavilion. The familiar story of the Babes is, as usual linked up with the love affairs of Robin Hood and Maid Marian, and in eleven scenes of rare beauty we follow the fortunes of the two couples till the happy ending. Mr. Collins has once again secured those intensely funny Scotch comedians, Messrs. Power and Bendon, for the principal comedy parts, those of the Two Robbers. And right well do they justify their selection, for in every scene the fun they work up causes roars of laughter, and their fight in the wood is the best comic item in the show. Their song, based on that old and popular air, "A Guid New Year to Ane an' A'," is a very good item, and will gain in popularity with every performance. For the part of Robin Hood Mr. Randolph Sutton is excellently suited, with his debonair appearance and pleasant voice. He has quite a lot of good songs in his repertory, and scored well with "Shufflin' Along," "Who's the Girl?," "After the Ball," and a Lancashire dialect item, "A Rare Fine Do."

Miss Kitty McShane comes for her second year as principal girl, and got a very hearty reception. Being a charming actress and a clever comedienne, she is eminently suited for the part of Maid Marian, and once more proved a big favourite. The dame, Mr. Arthur Lucan, is also in his second year here, and as Priscilla he shows himself a comedian of much resource, and has a wealth of genial humour at his command. He is a neat and nimble dancer, and has an amusing song in "Ask Father." With Miss McShane he shares the honours of a catchy duet, "Mine, All Mine." The Babes are played by a wonderfully clever couple of girls, Dollie and Billie, and they caught the fancy of the audience from their first entrance. They have a lot of speciality items of their own, nigger ditties with mandoline accompaniments, and, in addition, make a hit with "Hortense." Mr. Albert E. Mann, who stage-manages the production, plays the part of Baron Grab, the wicked uncle of the Babes, and invests the part with all the necessary dramatic vigour. Miss Gladys Beckley is an attractive Fairy Sunbeam, and secured a hearty recall for her song, "Smilin' Through." The Gothic Quartette strengthen the vocal work all through, and found their best song in "Caravan."

Under the personal supervision of Mr. Fred Collins, the entire production was written, rehearsed, and produced by Mr. Albert E. Mann. The music and orchestration are by Mr. Leon T. Ackland, and the resident conductor here, Mr. Howard Croft, brought out the salient features of it with infinite skill.

The scenery, which is all conceived on ambitious lines, is from the able brush of Mr. William Glover, junr., and nearly all the dresses, millinery, properties, &c., are from Mr. Fred Collins' Production Department in Glasgow.

A strong chorus and dancers, aided by the Twelve Royal Court Juveniles, add their quota to the general success. At the close of the first performance, Mr. Fred Collins was called, and the principals were nearly snowed under with floral tributes.

"PUSS IN BOOTS" AT EDINBURGH ROYAL.

The management of the Theatre Royal has been first in the field with the production of Edinburgh pantomimes. The opening performance of this season's spectacle, "Puss in Boots," was given in presence of a crowded audience on Saturday. Charlie Perrault's inimitable fairy tale has been adapted to the stage by Mr. Charles Dix, who has wisely retained the chief points in the story by the old French author. It is easy for children and grown-ups alike to follow in this version the fortunes of the miller's son, who, through the cleverness of his cat, attains, as the Marquis of Carabas, to the money and estate, and finds in addition the affections of a lovely bride. "Puss in Boots" is staged with all the care and forethought that have marked the management of Messrs. Howard and Wyndham in the long succession of pantomimes that have earned so many triumphs in the past. The scenery, painted by Mr. Stanley Shute and Mr. Grimani, contains not a few gems. Mr. Shuter's designs are characteristic examples of this young artist's work, and the masterly paintings of Grimani, more especially the scene "The Silent Pool," with its waving bulrushes effect, are singularly fine. The piece has a Spanish setting, and this gives an opportunity for the introduction of rich and beautiful costumes.

The pantomime has the advantage of being represented by a well-chosen cast of players. Miss Florence Helm, who plays Alfonso, the miller's youngest son, is an actress of charming personality, who adds to a dramatic, vivacious style the possession of a sweet and expressive voice. Her power of exposition, both of the humorous and the emotional side of her art, was shown in the rendering of "Shufflin' Along" and "April Showers." Miss Dorothy Arnold as Carita acted the principal girl's part in a really graceful manner, and sang with exceeding taste the solos allotted to the chaacter, and one or two tuneful duets with Miss Helm. Miss Elsie Videau, as Donna Delapidores, infused much humour into her grotesque character, and was, perhaps, happier in her travesties of grand opera, in which she was excellently assisted by Mr. Walter Kirby. One of the outstanding features in the piece is the dancing of Miss Rita McLean, as Dainty White. The movements of this young performer are elegant and becoming, and in one of her dances she showed much of the stately style of the Italian school. Miss McLean was greeted with enthusiasm at her every appearance. The Brothers Anarto—Lawrence as Don Manoel Timodoro and Arthur as The Duenna—are the leading comedians, and their droll business and humorous sketches keep the audience in constant merriment. The railway station scene, and their reminiscences of wooing, are specimens of good fun, while nothing is more greatly appreciated than their really artistic saxophone and violin duet. Mr. Victor Kelly as Lazilopez belies the name of his stage character by his abounding energy, and whether in song, dance or acrobatic turn he was always to the taste of the audience. Mr. Ray Holgate played Grimalkin (the Puss) very neatly and effectively, and his duet with the "Coo-e" refrain with Miss Helm evoked loud applause. Mr. Walter Kirby as Quille de Parchment was at his best in his song, "Dream Girl," and his operatic burlesques with Miss Videau. Miss Juana Hudson was admirable as Michael, a Toreador, and Messrs. Leon Dubois and Roy Ray represented a comical bull. Miss Lily Evans was a winsome fairy, and Mr. John Carse spoke the lines of the Ogre with good effect. The Lawrence Tiller Excelsa Troupe of Dancers gave exhilarating help in the ensemble dances; the ballet mistress, Miss Brandon, must be congratulated upon her success in the various tableaux, and Mr. E. J. Rogers conducted the orchestra and chorus in his customary artistic manner.

Loud applause at the fall of the curtain brought Mr. Geo. T. Minshull, who produced the pantomime, on the stage, and, in response to vociferous demands for a speech, the popular managing director expressed his thanks on behalf of the company and himself for the favourable reception of the production.

PRESS CLUB HOUSE DINNER.

Under the chairmanship of Arthur Moreland, the second House Dinner of the Press Club was a decided success from the point of social or artistic outlook. The Press honoured the Arts and Graces, and the guests were Miss Irene Vanbrugh, Sir John and Lady Lavery, Mr. and Mrs. Josef Holbrooke, and Mr. Kenneth Barnes.

A musical variety programme did credit to the art of the Trix Sizters, Sybil Arundale, Edith Faulkner, H. G. Batten, Raymond Ellis, Hughes Machlin, J. C. Sterndale-Bennett, and others.

TUCK'S CHRISTMAS CARDS.

This year again finds the famous firm of Raphael Tuck and Sons with a varied assortment of Christmas and New Year cards, exquisite in design and rich in colour. There are also many delightful books for children, artistically illustrated; calendars to suit all tastes and pockets; and some novel "pastime" postcards that will especially appeal to the youngsters. Among these are the Doll's House Furniture Series, the designs to be cut out and made into complete little models; and Birds and Butterflies on the Wing, with outlines perforated so that the wings may be bent upwards.

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THE FILM WORLD TO-DAY.

By W. G. FAULKNER.

Byron, hard hit by the Scots reviewers of his poems, hurled back in a poem some cutting lines about critics. You remember some which ran:—

"A man must serve his time to every trade,
Save critics; they are ready made."

Probably you agree with Byron. At least, I know many in the film trade agree with him when they get a bad notice from the critics. The boot is on the other leg, however, when the notice is good.

Charles B. Cochran has now added to his many activities a real live interest in film exhibition. He has done, as usual, something entirely new, although nobody seems to have realised the fact. In the picture now on at the Pavilion, a whole time picture entertainment with the title of "Robin Hood"—and for Christmas and onward he has done, just as Drury Lane and other theatres have done in the days gone by—opened the Christmas season with a pantomime of "Robin Hood," or any other of the legendary stories which were by custom and general consent accepted as the right sort of fare for Christmas, and for as long afterwards as the public paid to see it.

Charles Cochran Makes Film History.

Mr. Cochran has, in fact, made film history. As a showman he has in effect said: This is a complete film entertainment, good enough, in my opinion, to compare with the best efforts of the stage during the pantomime season, and thereafter.

Holding, shall we say, advanced views about the dramatic critics—probably of the Byronic order—Mr. Cochran, good showman and actor as he is, led a party of us into a discussion on film criticism, from which, I should imagine, he learned a lot.

What is Film Criticism?

And that brings me to the point of film criticism, in which every exhibitor is interested, seeing that he pays some considerable attention to certain types of criticism.

The best critic in the world is not infallible. No man is. The wisest critic never pretends that he is. The film critic's business is not to imitate the methods of the dramatic critic, nor to ape his style. The stage play may, like the film play, depend upon the quality of the story, but it has something the film play can never have—the quality of the spoken interpretation of the words of the playwright. The methods of presenting the story are widely different; the acting is totally dissimilar. The "make up" of the players in films may, and often does, destroy the illusion it is intended to create.

The One Big Quality.

The art, or business, if you will, of the film critic is to gauge the entertainment value of the film—the quality of the story, the reality of the scenes, the correctness of the casting, the clarity of the photography which helps but does not hurt the eyes, and the ability of the players to convey a sense of reality to the observer, whether it is drama, comedy, or even slapstick, coupled with a keen sense of the ever changing, ever increasing, but unexpressed demand of th public for something new. His task is a difficult one, especially when, as is often the case, there are ten or a dozen new film plays offered during a week.

That, at any rate, is my attitude of judgment. I am merely one of the public, trying to represent their attitude, and hoping all the time to be able to record a wealth of good things which are to be offered to them. It is no use talking about honey when there is only vinegar on hand. Besides owners of pictures offering them at trade shows know pretty well whether they are offering honey or vinegar.

British Films Advancing.

Just now we have on offer not only British and American pictures, but also German, French, Italian and Swedish. In fact, this country is now getting a free pick of the world's productions. The British pictures are showing the greatest improvement; the Americans are keeping up their technical excellence, although rather weak on the story side, but are sending us some fine super—that is, big pictures. The French and Italians are offering stories of a distinctly Latin type, some of which do not appeal to the stolid sense of the English people. Just as some of our English pictures are too typically English, so are many of the French and Italian too typically French and Italian. The Americans have certainly a wider international appeal, even when the stories are very American, and inclined to lean too much towards sex.

A Real Punch.

A loud "Oh!" from all over the house proved the existence of a first-class "punch" in the film, "What's Wrong with the Women," shown by Pearl Films at the Alhambra.

Baby Helen Rowland—truly a wonderful child—was crawling along the ledge of an apartment house, called flats in this country, after a ball which had rolled out of the window along the ledge. She had nearly reached it, but finding it impossible to do so was backing towards the window, and almost reached it when she fell from the ledge.

The thing was so cleverly done by the producer, who had got everyone's interest strained upon the child's doings that when she fell no one could help shouting "Oh!" It was a spontaneous, irrepressible cry that rang through the theatre.

"What's Wrong——

"What's Wrong with the Women" is a story which illustrates the craving of a certain type of woman, living in somewhat drab surroundings, for a taste of the joys which are supposed to be experienced by the smart set whose lives are devoted to parties, restaurants, and the rest of the things which appeal to idle people with money to burn.

With the Women?"

Accept it as a presentation of a phase of life in New York or Chicago, and it is a very interesting story, well produced and certainly well acted by a galaxy of competent, well-known people. And I am not sure, judging from recent events, that it does not represent a phase of town life in this country.

For the benefit of English audiences, "A Hamburger" should be explained, and if Galli Curci's name is retained in a sub-title, the people here should be told that she is the great opera singer of America, the star of the Chicago opera house, otherwise "Galli Curci" means nothing to them, and one point—an important one—in the story is lost.

Baby Helen Rowland.

The film may be commended to exhibitors who want a first-class American picture with a big pulling power and a few good punches, especially the one I have mentioned. Baby Helen Rowland will get that picture over anywhere, for it is good entertainment in spite of the fact that the doings of the people who think that "seeing life," as they call it, are getting a bit tiresome, and that the escapades of American film millionaires are "much of a muchness." I can well imagine this picture packing the American houses to suffocation. The people there are mightily interested in the weaknesses of the dollar kings.

Here I'll back the interest for Baby Helen Rowland.

A Beautiful English Picture.

Of a different type, but not so thoroughly English as to lack an international appeal, is the Granger Davidson film, "Weavers of Fortune," shown at the New Gallery Kinema. Here is a story and a picture that our people will love for its simple directness, its glorious scenes of English country life, its photographic beauty, its studiously careful production, numerous touches, and its expressive acting so true to life and experience of life.

Who the author of the story is we were not told. It is not in the category of the wonderful stories; it just happens to be of the type that is domestic, that gets one's sympathies from the start, and delights one with its presentation.

A New Actor.

This film, which is a British Film League offering, introduces to us Derek Glyne, a young actor who made a very good impression, and gives much promise. George Turner, as a simple chawbacon, perhaps overdid his part in a few places, but he did well, and Myrtle Vibart, in her third picture, made a charming farmer's lass.

And an Old One's Art.

I have rarely, if ever, seen better film acting than that of Henry Vibart as Will Jackson, the farmer. There was something so restrained, so delightfully pleasant, so natural and affecting in his study of his type of farmer that one felt that he had given a new character to the screen.

The Proposal.

And few can have seen a more beautiful piece of film work than his proposal to Mrs. Wids. It lifted film acting to an art. The producer, Arthur Rooke, has, we all know, a keen, artistic sense, which was shown in the composition of his pictures, interior as well as exterior. Some of them were very beautiful. All of them were good.

"Weavers of Fortune" is a delightful country-life story, in which fields and fireside, farm and race-course, village life and the romance which is found in it, are presented in such a manner as to make one feel that the old country is a place fit for happy people to live in. To say it is faultless would be absurd. But all its faults are as nothing in the balance of its virtues as screen entertainment.

The Only "Doug."

"Robin Hood," the Douglas Fairbanks picture, well started on its way at the Pavilion for a season, is fine, outstanding entertainment. Whether Robin Hood ever lived or not doesn't matter. Even the presentation of King Richard of the Lion Heart may or may not be correct—none of us can say—although we cannot imagine that this Crusader, who must have been full of religious fervour, was the man this film shows him to be, even when he gnaws a leg of mutton.

"Robin Hood" is produced in such a manner that makes most film entertainment small beer. Douglas Fairbanks, as the Earl of Huntingdon, afterwards Robin Hood, gives us a Robin that we are as much entitled to accept, perhaps more so, than any put on the stage in pantomime. And in that capacity Douglas leaves pantomime productions in the marshes. No stage could have given us such a presentation, nor such a full story.

Watch De Grasse.

Douglas Fairbanks has happily kept Douglas inside Robin. He is the dashing, daring stunt performing athlete, who keeps everything very much alive, and everyone wondering what he is going to do next.

Of all the actors, I think Sam De Grasse, as Prince John, gives us the best. Rarely has better acting been seen. De Grasse alone is worth watching for an example of what an actor can do in screen work, and how near he can get as a living person on the screen.

"Robin Hood" can be seen more than once, and every time one sees it fresh points of interest appear: so many are there that the mind cannot grasp them at the first view of the film. It ought to fill the Pavilion for months. It is really worth the whole-hearted appreciation of London.

Pictures that Stand Re-printing.

A Vitagraph re-issue, re-edited and re-titled, and called "Aladdin from Broadway," with the old favourites, Edith Storey and Antonio Moreno in the principal parts, and another re-issue, "His Own People," an Irish story, constituted the Vitagraph offering last week. These Vitagraph re-issues are remarkable for the fact that, despite the lapse of years, they stand re-printing like a good novel, and are as fresh and interesting as on the day they were first exhibited.

"His Own People" is a particularly good film, clean, wholesome, full of comedy, well acted, especially by Harry Morey as Hugh O'Donnell and Gladys Leslie as his sweetheart, to say nothing of Betty Blythe, who has held her own, and looks like doing it, as one of the beautiful and clever women of the screen.

Good Adventures Serial.

"The Adventures of Bill and Bob," a series of fifteen single-reel pictures, shown by Pathé Frères at the London Pavilion and bearing the Universal certificate of the Censor, will greatly please the young folk, and, I should say, interest the grown-ups.

It is an excellent series, which can be recommended to exhibitors who like the serial which is not spoiled by a succession of impossibilities. It should meet with big success, not only because the public loves adventure, especially of boys, but because they are well produced.

The multiplicity of trade shows last week makes it impossible for me to deal with them all in this issue. The last weeks of the year have brought an overwhelming output of films, due to the near approach of Christmas, when renters will have time to size up the successes and failures of the year, and perhaps revise their plans for 1923.

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TO ARTISTS

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ENTERTAINMENT FINANCE

Holiday Markets.

YORKSHIRE CINEMA RESULTS.

The near approach of the Christmas holidays has had a subduing effect on markets, and prices have been content to mark time until more interest in financial matters is observable. A slight falling off in Provincial Cinema Theatres 10 per cent. participating preferred ordinary shares brought them back to 4s. 9d.-5s. 9d., but there was no pressure to sell, and the price hardened slightly at the close. The 7½ cumulative "A" preference also fell away a little to ¾-⅞, whereas last week they were as good as ⅞ buyers. In the Theatre and Music Hall department prices generally were a shade better, but Moss' Empires ordinary, for no observable reason, lost ⅛, and finished at 4⅛-5, with sellers in evidence. On the other hand, London Pavilion shares perked up ⅛ to 3, the official quotation being 2⅞-3 when the House closed. Victoria Palace 10s. shares were 1/32 up and in demand at 1 1/16-1 3/16. Market opinion inclines to the belief that little or no activity will be seen in the share markets until the New Year makes its appearance, when the more optimistic tone adopted in well-informed circles is likely to be justified by a real revival of business.

Cinema Trade Exchange.

The only news of topical interest is the general meeting of the Yorkshire Cinema Trade Exchange, which takes place on Thursday, Dec. 21, at Leeds. The profit for the year to the end of October last amounts to approximately £660, after allowing for depreciation of fixtures, etc.

To this must be added a small balance of £20 brought forward from the preceding account, making the sum available for distribution £680. The reserve fund benefits to the extent of £100, and this commencement indicates sound principles in the directorate. A further good feature is the fact that £180 is written off preliminary expenses. After making these provisions, the directors propose to distribute a dividend at the rate of 5 per cent. for the year, less tax. This absorbs £350, and leaves £140 to be carried forward to next year.

London Pavilion.

The interest that has been taken lately in London Pavilion shares makes a glance at the past records of the concern of particular importance. Whether or not the revival of interest just now is due to the advent of the Fairbanks film it is hard to say. The year 1918 showed a net profit of £16,150; 1919. £24,680; 1920, £22,000; and last year, £20,700; the dividends being respectively 6 per cent., 7½ per cent., and tax free bonus of 2½ per cent.; 7½ per cent., tax free bonus of 1 per cent.; and last year, 6 per cent. again. This year 2¼ per cent. has been paid as an interim distribution, so probably the 6 per cent. will be maintained. A reserve fund of £9,500 has been wisely built up, and, given a return to something like normal business, together with a lightening of the existing taxation, the Pavilion can be depended upon to more than hold its own.

BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.

NOTTINGHAM PICTURES, LTD.—Regd. Dec. 12. The Parliament Picture House, Upper Parliament-street, Nottingham. To carry on the business of proprietors of cinematograph theatre or palace. Capital: £2,000 in 2,000 shares of £1 each. Directors: W. H. Argill, Carrigduff, Gordon Rise, Nottingham; G. Banham, Chapel Bar, Nottingham; T. Hardy, 44, King's Meadow-road, Nottingham.

Commander Wild in Crow's Nest.

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SONGS AND SINGERS.

Francis & Day's.

To mention the names and locations of pantomime artists about to sing the songs of the firm would, as in former years, take up much valuable space, but the singers of such items are the following will be legion, and the list is even now being daily augmented. "Yoo-Hoo (You'll Hear Me Calling 'Yoo-Hoo'!)," "If Winter Comes," "Stumbling," "Wherever You Are," "Dapper Dan," "Carolina in the Morning," "Peggy O'Niel," "Say It With Music," "Julius," "On the Road to Anywhere," "Mississippi Honeymoon," and "Our Little Garden Subbub."

Dorothy Ward's songs at the Palace, Manchester, will comprise "If Winter Comes" ("Springtime Will Soon Be Here"), "Stumbling," and "Carolina in the Morning." At the Leeds Opera House the number last named will form an important item in Renée Reel's songs.

Vera Pearce, the Sinbad of Howard and Wyndham's annual at the Royal, Glasgow, is scoring magnificently with "Yoo-Hoo," as, too, are Dollie and Billee, the Babes of Fred Collins's pantomime at the Pavilion in the same city. The latter have wired the firm: "We express our warmest thanks for big winner, 'Yoo-Hoo.'"

"Wherever You Are," a number in great favour with pantomime artists everywhere, will be sung at the Lyceum by its original singer, Dick Henderson, who will likewise be heard in another John P. Long ditty, entitled "I Do Like a Little Bit of Turkey."

At the Pavilion, Rhyl, Gladys Massey and a troupe of dancers will, in Alfred Denville's Christmas production, specially feature "Dapper Dan."

Nellie Wigley, on Saturday night, made a big hit with both "Wherever You Are" and "Dapper Dan" in Harry McKelvie's pantomime at the Princess's, Glasgow.

Lawrence Wright Music Co.

It is now more than evident that "Caravan" and "Oh, Star of Eve" will be included in the majority of the pantomimes. Never in the history of the firm have they been so snowed under for the applications of band parts of numbers as they have for these.

Miss Florrie Forde, who produces her pantomime on Saturday, is using them.

Miss Rene Ralph, in Francis Laidler's pantomime at Bradford, is making "Oh, Star of Eve," the big number, together with the ever-poplar "Sally."

Katie Kay, at the Borough, Stratford, will feature "Never Mind," "Oh, Star of Eve," and "What Happens After the Ball?"

Peter Fannan, at Wimbledon, will feature "Let's Have a Song About Rhubub," whilst "Sally" and "The Midnight Choo-Choo" will also be introduced in both Mr. Mulholland's productions.

Tatten Hall, who is playing Dame at Wimbledon, will use "Beaver."

Bannister Howard announces his intention of including "Sally," in addition to other Lawrence Wright successes.

In Ike and Will Scott's "Babes in the Wood," produced successfully at Cardiff last week, Lawrence Wright numbers were the outstanding hits, including "Caravan," "Dreamboat," "The Midnight Choo-Choo," "When You Came My Way," "Sally," and "Oh, Star of Eve."

Leslie Fuller, writing from Whitley for additional songs, says: "As you see, Lawrence Wright numbers are given pride of place in this show."

Selwyn Agency and Harry Shiels, presenting "Babes in the Wood," says: "Ours is entirely a Lawrence Wright show, all the music but four items being from your catalogue." Their big numbers are "Caravan," "Golden Dreamboat," "When You Came My Way," "Sally," "Oh, Star of Eve," "Are You Working?", "Let's Have a Song About Rhubub," "The Midnight Choo-Choo," &c.

Vera Wootton called in the other day, and after hearing "Who's the Girl," "What Happens After the Ball?", "After a While," "Oh, Star of Eve," immediately decided on all four for her features in Vet—a Swift's production of "Mother Goose."

The St. Giles' Publishing Co.

In Howard and Wyndham's pantomime, "Puss in Boots," produced by G. T. Minshull, at the Theatre Royal, Edinburgh, last Saturday night, an immediate and wonderful success was made by Florence Helm, the principal boy, with the Spanish fox-trot song, "In Old Madrid," by John P. Harrington and Howard Flynn, which was acclaimed again and again. Nora Guy, principal girl with Fred W. Warden, and many other prominent artists are specially featuring this number, which is being sung daily at the Trocadero by Grace Ivell and Vivian Worth, and played by Alex. Yantian's famous orchestra, by all A. Hallerton-Shaw's orchestras, and many others.

Ernie Mayne's great song, "Wireless on the Brain," has been fixed for John Hart's four pantomimes, at Manchester, Leeds, Sheffield, and Bristol, with Fred W. Warden at Dublin and Belfast, also at Leicester, Burnley, Newcastle, Weymouth, Windsor, Newark, King's Lynn, South Wales, Rochdale, Paisley, Woolwich, Hyde, Kidderminster, Rhyl, Margate, Wolverhampton, and a host of London productions.

Fred Curran's big chorus song, "Come On, Steve," by Herbert Rule and Fred Holt, which has been so successful on the halls, will be sung in pantomime by any number of prominent artists, including Joy Vane, Ena Cairns, Bert Bradford, Billy Wooley, Max Gerald, also in pantomimes produced by Francis Laidler, Fred W. Warden, F. T. Convery, R. A. Maddox, Herbert Barnes, Billy Fowler, T. W. T. Varley, Aaron Sissons, George Wayne, C. A. Stephenson, S. C. Phipps, Alf. Denville, &c.

Dix, Ltd.

The new one-step, "Ain't Got a Minute," by Jack West, has aroused much enthusiasm amongst well-known musical directors. It is being featured by Mr. Corelli Windeatt's Orchestra, Captain Featherstone (Municipal Band, Bournemouth), Dick de Pauw (Savoy Dance Band), and is repeatedly encored wherever it is played.

Mr. Rais, the conductor of the Strand Palace Band, has added "Ruth" and "Passion" to the repertoire of his ever-popular orchestra.

"Lonely," "Shanghai Bay," and "Moonlight on the Swannee River," are still the popular hits of this firm.

"Nana" and "Shanghai Bay" are to be included in Alfred Ray's pantomimes at Luton and Chester, also two entr'actes by Dezso Kordy.

Mr. Dennis Lynden is featuring a new song, "When the Autumn Leaves are Falling," by Harry Pepper, in his pantomime, "Cinderella," at the Alexandra Theatre. He has also chosen "Lonely" for Miss Beatrice Varley (who is playing Cinderella) to sing in the kitchen scene.

FOR NOTES
on
FELDMAN
NUMBERS
See page 24.

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*ALADDIN (JAZON AND MONTGOMERY).—Dec. 18, Hulme Hippo., Manchester; 25, Hippo., Preston.
ALADDIN (SEYMOUR).—Dec. 18, Hippo., Cannock.
*ALADDIN (WYLIE-TATE). — Dec. 18, Empire, Cardiff.
*ALLINGTON-CHARSLEY OPERA CO.—Dec. 25, Pavilion, Chorley.
BABES IN THE WOOD.—Dec. 18, Hip., Sheffield.
BABES IN THE WOOD (CHARM).—Dec. 18, T.R., Coatbridge.
*BABES IN THE WOOD (JAZON AND MONTGOMERY).—Dec. 25, Pav., Liverpool.
BABES IN THE WOOD (SWIFT).—Dec. 18, Olym., Shoreditch.
BABES IN THE WOOD (WAGNER).—Dec. 26, O.H., Kidderminster.
*BAYNTON (HENRY) CO.—Dec. 18, Lyceum, Edinburgh.
BEAUTY AND THE BEAST (GRAPHO).—Dec. 18, T.R., Dewsbury.
BOLD ROBIN HOOD (SCOTT).—Dec. 25, Empire, Yorks.
BROADWAY JONES.—Dec. 18, Palace, Chelsea.
BROKEN MELODY, THE.—Dec. 18, Hippo., Richmond.
*CARL ROSA OPERA CO.—Dec. 18, W.P., New Brighton.
CINDERELLA (FORDE).—Dec. 18, Coliseum, Glasgow.
*CLOCHES DE CORNEVILLE.—Dec. 18, Princes, Manchester.
*COUSIN FROM NOWHERE, THE.—Dec. 26, P.O.W., Birmingham.
DEANE (HAMILTON) CO.—Dec. 18, Pavilion, Southport; 25, Pavilion, Southport.
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DICK WHITTINGTON (BISHOP).—Dec. 18, Met., Manchester.
DICK WHITTINGTON (CLIFTON).—Dec. 18, Sandonia, Stafford.
DICK WHITTINGTON (CONVERY).—Dec. 18, Hippo., West Hartlepool.
DICK WHITTINGTON (DALASH).—Dec. 18, Empire, Kingston.
DICK WHITTINGTON (PAYNE).—Dec. 26, Hippo., Derby.
*DOBELL (W. L.) REP. CO.—Dec. 18, Catholic Hall, Carrickmacross (3); 25, Town Hall, Dundalk.
*DOLLAR PRINCESS, THE.—Dec. 25, Lyceum, Ipswich.
*D'OYLY CARTE OPERA CO.—Dec. 18, King's, Dundee.
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FORBIDDEN FRUIT.—Dec. 18, Grand, Luton.
*FRENCH LEAVE (BYRON).—Dec. 18, W.P., New Brighton.
*GARDEN OF ALLAH.—Dec. 18, Hippo., Portsmouth.
*GRAND GUIGNOL PLAYS.—Dec. 18, Lyceum, Ipswich.
HEDDA GABLER (MRS. PAT CAMPBELL).—Dec. 18, T.R., Bournemouth.
HOME OF THE FAIRIES.—Dec. 18, T.R., Peterborough.
IF FOUR WALLS TOLD (BECKMASTER, MILNER, AND BARBER).—Dec. 18, Palace, Westcliff.
IMPERIAL LIGHT OPERA CO.—Dec. 18, T.R., Sunderland.
*INCORRIGIBLE, THE.—Dec. 25, T.R., York.
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JACK THE GIANT KILLER.—Dec. 25, Met., Manchester.
LAWRENCE (LEONARD) REP. CO.—Dec. 18, T.R., Leamington.
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LITTLE JACK HORNER (LEES).—Dec. 18, Alhambra, Stirling.
LITTLE DUCHESS, THE.—Dec. 25, Glasgow.
LITTLE RED RIDING HOOD (CAINE).—Dec. 25, Osbourne, Manchester.
LITTLE RED RIDING HOOD (COLNE).—Dec. 18, Pavilion, Liverpool.
LITTLE RED RIDING HOOD (COOKE).—Dec. 18, Empire, Taunton.
LITTLE RED RIDING HOOD (EARLE).—Dec. 18, P.O.W., Holywell.
LITTLE RED RIDING HOOD (FIRTH).—Dec. 18, Victoria, Ripley.
LITTLE RED RIDING HOOD (PREMIER).—Dec. 18, Met., Glasgow.
*MAN WHO CAME BACK, THE.—Dec. 18, Grand, Southampton.
MORMON'S BRIDE.—Dec. 18, Vic., Barnard Castle.
MORMON'S FAVOURITE WIFE, A.—Dec. 18, Hippo., Bolton.
*MR. WU.—Dec. 18, Hippo., Richmond.
*MYSTERY MAN, THE.—Dec. 18, Hippo., Birkenhead; 25, Empire, West Hartlepool.
NEVA.—Dec. 18, King's, Gainsboro'.
OLD BILL, M.P.—Dec. 26, Pleasure Grdns., Folkestone.
OLD KING COLE.—Dec. 18, Hippo., Putney.
*OLD MOTHER HUBBARD (DE LACY).—Dec. 18, Crown, Eccles.
*OLD WOMAN WHO LIVED IN A SHOE (J. BLERIOT).—Dec. 18, Hippo., Ashton-u.-Lyne; 25, King's, Longsight.
*PADDY THE NEXT BEST THING.—Dec. 25, T.R., Norwich.
PETER WILKINS (HANAWAY BROS.).—Dec. 18, Emp., Preston; 25, King's, Dundee.
PHILLIPS (H. B.) OPERA CO.—Dec. 25, Yarmouth.
*PLAYTHING OF AN HOUR.—Dec. 18, Pal., Tottenham.
PRETTY POLLY.—Dec. 18, O.H., Macclesfield.
PRUDE'S FALL, THE.—Dec. 18, T.R., Norwich.
PUSS IN BOOTS.—Dec. 18, T.R., Norwich; 25, Metro., Bootle.
*QUAKER GIRL, THE.—Dec. 25, T.R., Jarrow.
*QUALITY STREET (MACDONA).—Dec. 18, T.R., Handey; 25, Royalty, Barrow.
QUEEN OF HEARTS.—Dec. 18, Alhambra, Glasgow.
ROBIN HOOD.—Dec. 18, Hippo., Leeds.
*ROBINSON CRUSOE (JAZON AND MONTGOMERY).—Dec. 18, T.R., Bolton.
ROBINSON CRUSOE (DOLLY ROSS).—Dec. 18, Palace, Reading.
*ROTTERS, THE.—Dec. 18, Hippo., Gloucester.
ROYAL DIVORCE.—Dec. 18, Hip., Hamilton.
*SALLY (MORETON AND HEATH).—Dec. 25, T.R., Lincoln.
SALLY IN SOCIETY.—Dec. 18, Hippo., Rochdale; 25, Alex., Widnes.
*SEVEN NIGHTS IN LONDON.—Dec. 18, Hippo., Woolwich.
SLEEPING BEAUTY, THE (I.V.T.A.).—Dec. 18, Hippo., Poplar.
SLEEPING BEAUTY, THE (LE CREN).—Dec. 18, Palace, Carlisle; 25, Empire, Ashton-u-Lyne.
*SIGN ON THE DOOR.—Dec. 25, West Pier, Brighton.
*SUNSHINE SALLY.—Dec. 18, Met., Bootle.
THANK YOU, PHILLIPS!—Dec. 18, Torquay.
THREE BEARS.—Dec. 18, Empire, Gateshead.
*TONS OF MONEY (RED).—Dec. 18, Blackburn; 25, Oxford.
*TONS OF MONEL (WHITE).—Dec. 25, Bridlington.
TRAFFIC IN SOULS.—Dec. 18, Court, Warrington.
*UP IN MABEL'S ROOM.—Dec. 18, Hippo., Boscombe.
WANDERING JEW, THE.—Dec. 18, Court, Liverpool.
WASTER M.P., THE.—Dec. 18, Vic., West Stanley.
*WHIRLED INTO HAPPINESS. — Dec. 25, Prince's, Manchester.
*WRONG NUMBER, THE.—Dec. 18, Hippo., Eastbourne.

REVUES.

*ALL IN ONE.—Dec. 18, Empire, Sunderland; 25, Empire, Gateshead.
ALL PUT.—Dec. 18, Emp., Croydon.
ANNUAL ALBUM, THE.—Dec. 18, Hippo., Nottingham.
BARE-BACKS.—Dec. 18 Hippo., Wigan.
*BEHIND THE SCENES.—Dec. 18, O.H., Kirkcaldy; 25, Ath., Perth.
BIG STAGE CIRCUS.—Dec. 18, Hippo., St. Helens.
BLUE-BIRDS.—Dec. 18, Hippo., Southampton.
BUBBLE AND SQUEAK.—Dec. 18, Palace, Halifax; 25, Hippo., Bolton.
BUNKERED.—Dec. 18, Hippo., Ilford.
CARRY ON.—Dec. 18, Empire, Woolwich.
CIRCUS QUEEN, THE.—Dec. 18, Empire, York.
COME ON, STEVE.—Dec. 18, Emp., Holborn.
CRACKERS.—Dec. 18, Hippo., Keighley; 25, T.R., Stratford.
DON'T BLUSH.—Dec. 18, Emp., Islington.
DOWN SOUTH.—Dec. 18, Palace, Watford; 25, Barnard's Pal., Chatham.
EXPRESS DELIVERY.—Dec. 18, Hippodrome, Chesterfield.
EYES DOWN.—Dec. 18, Palace, Salisbury.
FIND THE LADY.—Dec. 18, T.R., Jarrow.
FOOTLIGHT FROLICS.—Dec. 18, Emp., Swindon; 25, New, Bargoed (Wales).
FRIVOLITIES.—Dec. 18, Hip., Darlington; 25, Emp., Middlesbrough.
*FUN OF THE FAYRE.—Dec. 18, O.H., Middlesbrough.
[illegible] SOME.—Dec. 18, Palace, Manchester.
ITALIAN EYES.—Dec. 18, Grand, Gravesend.
JINGLES.—Dec. 18, Empire, Oldham.
*LEAGUE OF NOTIONS.—Dec. 18, Palace, Hull.
MINSTRELS OF 1922. — Dec. 18, Hip., Newcastle; 25, Hippo., Manchester.
MR. TOWER OF LONDON. — Dec. 25, Portsmouth.
MY PRETTY MAID.—Dec. 18, Hippo., Ipswich.
NO LIMIT.—Dec. 18, Hippo., Yarmouth.
O, LADY, O.—Dec. 18, Palace, Hammersmith.
OH! YES.—Dec. 18, Palace, Camberwell.
*PATCHES.—Dec. 18, Hippo., Coventry.
PEDLAR'S PIE.—Dec. 18, Palace, Southampton.
PEEP-SHOW, THE.—Dec. 18, Empire, Newport.
PEGGY.—Dec. 18, T.R., Wolverhampton.
PEG'S NIGHT OUT.—Dec. 25, Hippo., Bury.
PINS AND NEEDLES.—Dec. 18, Ardwick E., Manchester; 25, Hippo., Dublin.
POT LUCK.—Dec. 18, King's, Manchester.
PUNCH.—Dec. 25, Crown, Eccles.
PURE AND SIMPLE.—Dec. 18, Hippo., Wolverhampton.
RADIOS.—Dec. 18, Emp., Glasgow.
REDHEADS, THE.—Dec. 18, Grand, Doncaster.
RIPPLES.—Dec. 18, Hip., Willesden.
ROCKETS.—Dec. 18, Emp., S. Shields.
*FOUND IN FIFTY.—Dec. 18, Olympia, Liverpool.
*SAMMY IN SOCIETY.—Dec. 18, Grand, Hanley.
SAY WHEN.—Dec. 18, Queen's, Castleford; 25, Queen's Park Hippo., Manchester.
SEARCH ME.—Dec. 18, Palace, Chatham; 25, Hippo., Rotherhithe.
SHIP AHOY!—Dec. 18, Electric, Falkirk.
SHOWMAN, THE. — Dec. 18, Palace, Bradford; 25, Palace, Warrington.
SHUFFLE ALONG.—Dec. 18, Hip., Liverpool; 25, Hip., Sheffield.
SMOKE RINGS. — Dec. 18, Emp., Lewisham; 25, Grand, Clapham.
SPARKLETS.—Dec. 18, Hippo., Portsmouth; 25, Hippo., Coventry.
SPLINTERS.—Dec. 18, T.R., Worcester.
STOP YOUR NONSENSE. — Dec. 18, Hippo., Rotherhithe.
SUNSHINE AND LAUGHTER.—Dec. 18, Hippo., Brighton.
TAKE ALL.—Dec. 18, Palace, Bradford.
TAKE A REST.—Dec. 18, Queen's Pk. Hip., Manchester.
THERE YOU ARE, THEN.—Dec. 18, Empire, Penge.
TRIP TO PARIS.—Dec. 18, Granville, Walham Green; 25, Olym., Shoreditch.
WHAT A NIGHT.—Dec. 25, Palace, Bradford.
WINNERS.—Dec. 18, Star Pal., Glasgow; 25, Theatre, Paisley.
ZIG-ZAG.—Dec. 18, Grand, Clapham.
1922.—Dec. 18, Alhambra, Bradford.

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GALA NIGHT AT MAXIM'S.

Several important members of the cast of "The Smith Family" visited the special gala held last Thursday at Maxim's, which old-established and popular restaurant is now holding nightly supper dances. Mr. Harry Tate was immediately elected chairman of the revels, and was chiefly supported by Miss Mabel Green and Mr. Stanley Logan. Under such supervision it was hardly to be wondered that the gala was a huge success. Everybody clearly enjoyed themselves most heartily, and nothing but praise was heard on all sides for the excellence of the band, floor, cuisine, and general arrangements. Mr. Willie Clarkson came along with a party from the premiere of "Sweet Lavender," and among the enthusiastic jazzers we also noted Miss Gwen Price, who is again this year principal girl in the Wimbledon Theatre pantomime.

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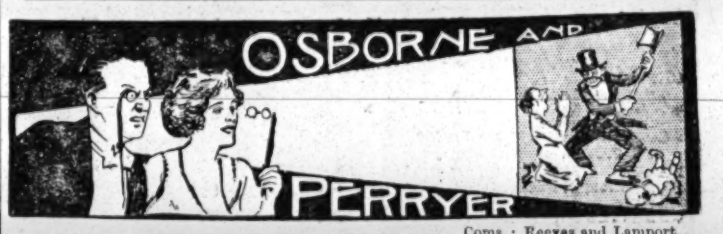

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Rip Foley, The Mongadors, Jack Lane, La Belle Lolita, Du Calion, Lewisoff and Blake, Murfayne, Bioscope.

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(Rehearsal at 12.)

Martyn and Florence, Austin Rudd, Chris Silvester and Co., Neil McKay, Alice Craven, Russell and Forrest, Serlany Troupe, The Fishers, Bioscope.

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(Rehearsal at 2.)
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NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

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Wayne's Productions present "Robinson Crusoe."

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Alvah F. Chunn and Walter Johnson present "The Flirting Widow."

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Rehearsal at 2.30.

Dick Ray to present "Aladdin."

EAST HAM.

TOTTENHAM.
Rehearsal at 12.

"Jack and Jill."

WALTHAMSTOW PALACE.
Rehearsal at 12.

Astley and Dale present "Babes in the Wood."

BRIXTON EMPRESS.
Rehearsal at 12

Capt. Bruce Bairnsfather in "Old Bill and Me."
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It is estimated by those who know that Feldmanism will contribute ninety per cent. of the pantomime songs this season. And if that isn't eloquent testimony to the value of the Feldman musical goods we don't know what is.

BERT ROGERS, playing Dandini in Jazon and Montgomery's "Cinderella" pantomime, and featuring "Roaming" and "Hi-Tiddly-Hi-Ti Island."

BERT ROGERS.

Glasgow Again!

We mentioned last week that Howard and Wyndham and Harry McKelvie had gone all out on Feldmanism for their respective productions, and now we learn that the Feldman touch is general in the second city.

Pavilion, Glasgow.

In Fred Collins' panto., "Babes," at the Pavilion, Glasgow, there are Randolph Sutton in "Shufflin' Along;" Lucan and McShane in "He's Mine, All Mine," and Gladys Beckley in "Smilin' Through." Other Feldman numbers are being added.

Alhambra, Glasgow.

At the Alhambra, the Wylie-Tate "Queen of Hearts" production has "Shufflin' Along," "Here Comes Dinah," and "Hello Prosperity" (all sung by Mona Vivian), "I'm Gonna Get Married" (duet by Mona Vivian and Peggy Wynne), "I'm Hungry For Beautiful Girls" (sung by Lupino Lane), and "The Long, Long Wail" (sung by A. W. Bascombe). Here, also, we have the real goods in the right hands.

KITTY SPENCER, starring in pantomime, and featuring "He's Mine, All Mine" and "Smilin' Through."

KITTY SPENCER.

Princess, Glasgow.

Last, but not least, we have the popular Princess Theatre Feldmanising as follows: Nellie Wigley in "Shufflin' Along," "The Sheik," "Keep on Smiling," and (in duet with Elsie Lytton) "Cute Little Love Nest." In addition, Elsie Lytton sings "He's Mine, All Mine" and "Don't Leave Me, Mammy," while the Sisters Grennan give "Hiawatha's Melody of Love," "That's How I Believe in You" and "Moonlight." Then there is Tom Lorne, who contributes "Round on the End and High in the Middle," and Max Hayes' Juveniles, who put over "All Over Nothing At All" and "Sit by the Window."

Such a Hit!

Edward H. Scully says he has made "such a hit" with "On a Saturday Night" that he thinks we ought to know about it. We are delighted, and congratulate Mr. Scully on his success.

ZITA INEZ PONDER (Fairy Queen), featuring "Dreamrose" and "Hiawatha's Melody of Love" in C. A. Smith's panto. "Jack and the Beanstalk."

ZITA INEZ PONDER.

Consistently Successful.

In "Your Step and My Step," Elsie Bower and Billy Rutherford have found a number which makes for success everywhere and all the time. It is splendidly handled by this capable duo.

FELDMAN

RETURNS THANKS TO THE

ARTISTES, PRODUCERS, AND MANAGEMENTS

CONCERNED IN THE

GLASGOW & EDINBURGH PANTOMIMES

(Theatre Royal, Glasgow; Alhambra, Glasgow; Pavilion, Glasgow; Princess, Glasgow; Theatre Royal, Edinburgh; and King's Theatre, Edinburgh)

AND HEARTILY CONGRATULATES ALL ON THEIR

RECORD SUCCESS

WITH THE FOLLOWING NUMBERS:

SHUFFLIN' ALONG

THE SHEIK
HIAWATHA'S MELODY OF LOVE
THAT'S HOW I BELIEVE IN YOU
DREAMROSE
MOONLIGHT
CUTE LITTLE LOVE NEST
ROUND ON THE END AND HIGH IN THE MIDDLE
HE'S MINE, ALL MINE
GAY BUTTERFLY
I'M GONNA GET MARRIED
KEEP ON SMILING
HULLO, PROSPERITY
HERE COMES DINAH
SMILIN' THROUGH
SUNNY SPAIN
CHINKY LEE
ITALIAN SKIES
ONE, TWO, THREE, FOUR O'CLOCK IN THE MORNING
SIT BY THE WINDOW
LA-LA-LA
I'M GETTING BETTER AND BETTER
THE LONG, LONG WAIL
MARRY IN BLUE
MY OLD TIN WHISTLE
BUNGLE OF THE JUNGLE
I'M HUNGRY FOR BEAUTIFUL GIRLS
HONEYMOON BAY
HI-TIDDLY-HI-TI ISLAND

B. FELDMAN & CO.

FOOTLIGHT FLASHES.

Tried and Proved Successes.

The Kosmos Concert Party, for which Robert B. Cochrane writes, seem to be employing Feldmanism and profiting by it as well. They report "'Moonlight' is splendid, and 'Charles' is a rage. 'Hiawatha's Melody of Love' as a concerted, finds everyone highly appreciative, and when we say that we have booked engagements four months ahead, we are showing what Feldmanism can do in the hands of the right people."

IRENE MARCEL, principal boy, De Lacy's "Humpty Dumpty" pantomime, featuring "Shufflin' Along."

IRENE MARCEL.

Liverpool's Leading Lilts.

"The Sheik," "Hiawatha's Melody of Love," "Crooning," and "All Over Nothing at All," which numbers are selected for Fred Le Cren's "Sleeping Beauty" panto., at the Pavilion, Liverpool, will keep all Merseyside lilting for some time.

Manchester's Merry Melodies.

Wiliam de Lacy's production, "Mother Hubbard" has "Shufflin' Along" (duet by W. De Lacy and Amy Osborne), and "Hiawatha's Melody of Love" and "I Thought You Loved Me" (featured by —— Lynn). All three numbers are certain favourites, as they will receive the correct treatment from the artists concerned.

Hotel Hits.

At the Hans Crescent Hotel, Belgravia, the Tennyson Werge Trio find Feldman numbers a big attraction in dance connection. Recent programmes included "The Sheik," "Hiawatha's Melody of Love," "Angel Child," "Roaming," and "The Pom-Pom Platoon."

FLORENCE HELM, principal boy, Howard and Wyndham's pantomime, Theatre Royal, Edinburgh, featuring "Shufflin' Along" and Feldman duets with principal girl.

FLORENCE HELM.

Convery's Choice.

For "Dick Whittington" panto., Thos. P. Convery (per Jack Hayes) writes for "Hiawatha's Melody of Love" and "Gay Butterfly," which Patti St. Clair will sing. Other Feldman numbers will be featured as well.

Instantaneous Success.

Olive Aubrey, principal girl Andie Caine's "Red Riding Hood" panto., sends a cheery message regarding "Don't Leave Me, Mammy," which number, she tells us, "proved an instantaneous success on production." We felt sure Miss Aubrey would score heavily with this dainty song.

"Eclipsed Them All."

"We have used many numbers for French horn solos, but 'The Sheik' has eclipsed them all. Its success has surpassed all expectations." The foregoing is from The Brandons, whose act is always highly appreciated.

DOROTHY ARNOLD, principal girl, Howard and Wyndham's pantomime, Theatre Royal, Edinburgh, featuring "Hiawatha's Melody of Love" and "Cute Little Love Nest" in duet with principal boy.

DOROTHY ARNOLD.

Looking Forward.

Estelle Rose, who tells us she is scoring heavily with "Rebecca from Mecca," adds that she is "looking forward to a visit to Feldman Building to hear the wonderful numbers which are the talk of the profession."

Feldmanism Tops the Panto Bill.

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